IN THIS ISSUE: **WHY MALIGN YOUR FOREFATHERS?—By Percy A. Scholes**

MUSICAL COURIER

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EGON PETRI

THE PASQUIER STRING TRIO,
heard recently in concert in Paris. (Photo by Lipnitzki, Paris.)

GIULIO GATTI-CASAZZA,
general manager of the Metropolitan Opera Company, is celebrating his twenty-fifth anniversary as head of that institution.

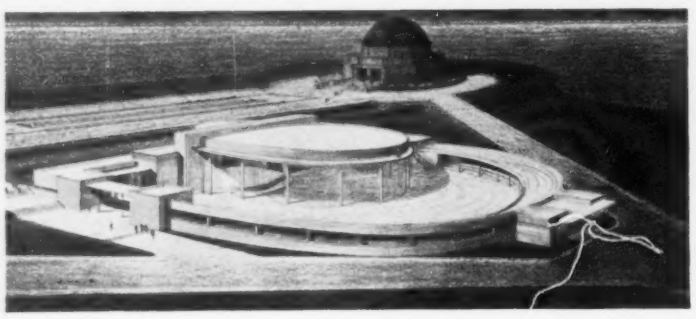
LOTTE LEHMANN,
now on tour, gives her last New York recital of the season at Town Hall, February 25. Her program includes the Brautlieder cycle of Cornelius. A Leipsic publishing house has announced for its spring book list the autobiography of Mme. Lehmann, entitled Anfang und Aufsteig (Beginnings and Ascent).

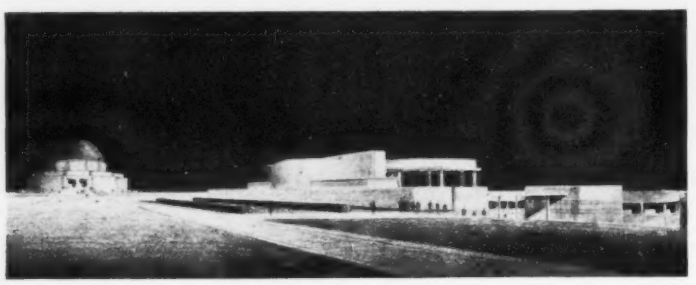
(AT LEFT) SCENE FROM NAUGHTY MARIETTA,
operetta by Victor Herbert, recently presented by the Rochester Civic Opera Company before 9,000 people in three performances.

VICTOR CHENKIN,
Russian baritone-diseur, gave recitals in New York, January 22 and 29. (Photo by Maurice Goldberg.)

SAMUEL SHANKMAN,
concert pianist, will be heard at the Academy of Music, Brooklyn, N. Y., on March 12.

RENÉE CHEMET,
French violinist, and Michio Miyagi, Japanese composer. Mme. Chemet is shown autographing a program during her recent Oriental tour. Her itinerary included nine concerts in Tokio, besides numerous appearances in other cities. At her farewell concert Mme. Chemet introduced her own arrangement of a composition by Michio Miyagi, originally written for shakuhaoli and koto. Accompaniment on the koto was supplied by the composer. Members of the imperial family of Japan attended all of Mme. Chemet's concerts. The violinist will be heard in the United States again next season.





ARCHITECT'S DRAWINGS OF THE TEMPLE OF MUSIC
to be built by the Chicago Friends of Music on the grounds of A Century of Progress Exposition, near the Adler planetarium. The plans call for 1,500 seats under the pavilion roof, 2,000 seats at tables on rising terraces and 1,500 seats at tables on the balconies, a total seating capacity of 5,000. The stage will accommodate 600 choristers. There is an orchestra pit for 100 musicians. There are also dressing rooms, storage space and other theatrical appurtenances. The contemporary architecture is in harmony with the design of A Century of Progress Exposition. Holabird and Root are the architects. (Photos by Apex.)

(See Inside Back Cover for Additional News Pictures)

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MUSICAL COURIER

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New York, Saturday,
February 18, 1933

Early Wagner Opera, Liebesverbot, Reaches Berlin After Long Delay

Based on Shakespeare's Measure for Measure—Badly Cut and Cast, But Still Effective—A Premonition of Tristan and Parsifal—Municipal Opera Offers a Mediocre Salome—Rosenthal's Sixtieth Anniversary

By HERBERT F. PEYSER

BERLIN.—Although badly miscast, outrageously cut and—most probably for these very reasons—coolly received by the public, Das Liebesverbot, the "grand comic opera in two acts" which the twenty-three year old Richard Wagner made out of Shakespeare's Measure for Measure, produced on January 20 by the Staatsoper for the first time in Berlin, is beyond question one of the most important and delightful happenings of this or of recent seasons. It is a pity that the direction of the State Opera went about the production of this amazing and delectable work in a cynical frame of mind, as if the question were merely the fulfillment in the most casual manner possible of an unavoidable obligation connected with the current Wagnerian pieties. For there is every reason to believe that, with proper care and grooming, Das Liebesverbot could have been a box-office success and as valuable an addition to the working repertoire as many of those early Verdi exhumations about which one hears so much ranting and raving from one end of Germany to the other. As it is, the piece will be lucky if it lasts till spring.

Ten years ago, Das Liebesverbot was given in Munich and on a few lesser German stages for the first time since its much-hampered première at Magdeburg under Wagner in 1836. It was frankly treated as a museum piece and a barren curiosity without possibilities of an independent life. It was, so to speak, held up to the righteous scorn of those Wagnerians for whom Wagner begins only with Rheingold. It became almost a point of Wagnerian honor that it should fail and be banished to outer darkness with the least possible delay—for had not Wagner himself called it "horrible" and repudiated it as a sin of his youth when he made a Christmas present of the score to King Ludwig II in 1866? Naturally, it was gotten rid of in shortest order and but for the present memorial rites would have slumbered on indefinitely, a mere biographical tradition and textbook legend. Even that juvenile score, Die Feen, has enjoyed in its time a squarer deal.

It is easy to understand how Wagner, looking down on this plaything from the exalted summits of Tristan and Meistersinger, should have held it in contempt and contumely. But to cherish and uphold Wagner's summary verdict in an age that takes renewed pleasure in Bellini, the earliest Verdi, Rossini and the like, is to traffic in hypocrisy. As a matter of fact, Das Liebesverbot, if not a Lohengrin, a Tristan or a Götterdämmerung, is neither a transgression nor a sterile curiosity, but a wonderfully vital little *opéra-comique*, cut on the French and Italian bias of its day, astoundingly fresh, buoyant, zestful, exhilarating and even prophetic almost a hundred years after its birth.

STILL FULL OF VITALITY

One can count on the fingers of a single hand the mature works of Auber, Bellini, Boieldieu, Donizetti and Rossini which, lumped together, are in this year of grace as bountifully alive, as ceaselessly stimulating, as saturated with color, movement or rhythmic and melodic fascination as this second full-length stage work of Wagner's youth. True enough, much of this rhythm and melody is a frank copy of Latin and Gallic models: in the days of his wild oats Wagner briefly believed, as did Nietzsche later, in the necessity of "Mediterraneanizing" music. For one thing, he never again attained quite this lightness of touch. The opera displays a lively clash and confusion of styles and influences. This is only in keeping with the state of youthful ferment that prompted its conception. There is less Weber here than in Die Feen, but some Weber crept in none the less and so, as far as that goes, did a little Beethoven.

Yet perhaps the most absorbing thing about Das Liebesverbot (as it is about Die Feen) is the quantity of later Wagner the score contains. In one case there is actually a complete theme afterwards put to use in Tannhäuser. Other instances are perhaps less specific, but no less essential. Again and again the attention is arrested by anticipations of The Flying Dutchman, Tannhäuser, Lohengrin, Tristan, even Parsifal (there is an astounding premonition of the third act of Wagner's swan song in the opening bars of the aria of the rascally governor, Friedrich). Possibly Das Liebesverbot is not so rich in such prefigurements as Die Feen. But since Wagner admittedly strove in this work to deny his birthright, these involuntary glimpses of the future vividly indicate how little he was able to evade his destiny.

"EDITING" WAGNER

Throughout Wagner displays that sense of the theatre, of effect, of plenitude and of climax that came to such mighty fruition in later years. If at the Staatsoper certain scenes and passages leave one with a feeling of incompleteness and fail somehow to strike fire, the blame must be laid squarely at the door of Erich Kleiber, who conducted the opera with extraordinary deftness and an exuberance of pointed and volatile rhythm, but cut and "edited" the score (especially

(*Continued on page 26*)

JUVENILE WAGNER OPERA HAS FIRST PERFORMANCE

BERLIN.—The Berlin Hochschule für Musik produced on February 13, Wagner's death day, the unfinished opera, Die Hochzeit (The Wedding), which that composer wrote at the age of nineteen. The work had never before been performed. Wagner presented it as a souvenir to the Würzburg Musikverein. P.

Eidé Noréna's Voice and Art Heard at Metropolitan Début

Norwegian Soprano Makes Highly Favorable Impression—Martinelli and Morgana Register in Other Principal Parts

By LEONARD LIEBLING

Overseas praises had been coming from Europe regarding Eidé Noréna, Norwegian soprano, for several seasons before she made her New York début at the Metropolitan Opera on February 9. Known in America through her former activities with the Chicago Opera, Mme. Noréna's past few years were spent in guest appearances abroad, at the Paris Opéra and other leading lyrical houses.

Like some other singers who return to America after an appreciable absence, and are found to have heightened their artistic stature meanwhile, Mme. Noréna comes back as a remarkably improved vocalist and interpreter since her several seasons of performances in Chicago.

Mimi is not a role that shows all facets of an operatic soprano's abilities, but nevertheless Mme. Noréna made it the medium of a successful début in New York, even though she is better known in other parts abroad.

Her voice, once it had surmounted the nervousness attaching to the first few minutes on the Metropolitan stage, revealed itself as of highly agreeable texture, clear, flexible and capable of emotional color. The range enabled the taking of high C with steadiness, fullness, and no loss of quality. Tonal power showed itself also, and in the duets as well as in the solo climaxes, Mme. Noréna rose, without forcing, to effective equality with the tenor and the orchestra. She phrases musically and in artistic union with tone and text. Her acting gave a properly poetical and appealing picture of Mimi, and the death scene had its abundant measure of pathos.

The audience received the newcomer with extreme cordiality and she had to take a number of individual curtain calls.

It will be interesting to hear Mme. Noréna at her further appearances in the roles for which she has become famous abroad.

Martinelli was a Rodolfo of convincing ardor, who sang with generous outpouring of tone understandingly directed. The Musetta of Nina Morgana had arch spirit and fluent vocalism as its chief features. Pompilio Malatesta did a splendid piece of comedy acting as Alcindoro, while the other picturesque Bohemians were represented by Messrs. Borgioli, Pasero, Frigerio, Ananian, and Altglass.

Vincenzo Bellezza conducted with some irregularities of tempo, the unusual draggings and hastenings having no indication in the printed score of Puccini.

(*Continued on page 16*)

Hamburg Holds All-American Concert

HAMBURG.—The Hamburg Section of the International Society for Contemporary Music has given a concert of American music under the protectorate of the American consul-general, John E. Kehl. Works by Riegger, Copland, Charles Ives, Ruggles, Ridhyar, Pistor and Adolf Weiss gave a good survey of the present American musical output.

In the instrumental part of the concert the radical element predominated. Mary Bell, of New York, sang the vocal works, accompanied by Henry Cowell, who also played his own works. His performance suggested the arrival of the end of piano playing. America seems to have solved the problem in an absolutely national way. Other nations have tackled it from quite another direction. The German, the French, the English and the Italian have bestowed their attention upon the harpsichord, as the possibilities of the piano seem to be exhausted.

The American, in the person of Mr. Cowell, sums up all the possibilities of the instrument aided by a phenomenal technic. Cowell produces a body of tone unusually rich and wonderful. Most surprising sound-effects result, and hold one spellbound. Only one thing is lacking: a really valuable substance. E. W.-M.

Sevcik Recovers

PRAGUE.—Prof. Otokar Sevcik, violin pedagogue, is recovering satisfactorily from a recent serious illness. Prof. Sevcik was the instructor of many of the world's leading violinists, and despite his eighty-one years is still active as a teacher. R.

Covent Garden to Restage Don Carlos

LONDON.—No real novelties will be offered by the Covent Garden Opera Syndicate during its international season in May and June, but three interesting restorations are planned. These are Verdi's Don Carlos, Berlioz' Damnation de Faust, and Rossini's L'Italiana in Algeri. Verdi's Aida and Otello will also be in the repertoire, and probably Strauss' Rosenkavalier. Melchior is tentatively cast for the part of the jealous Moor.

The season will be definitely the last to be organized by the syndicate alone, and the last in the present house, unless some unforeseen delay in demolishing it should arise. Sir Thomas Beecham will be the artistic director, as last year, and Col. Blois continues as general manager. C. S.

Budapest Quartet Scores in Ann Arbor

(Special telegram to the Musical Courier)

ANN ARBOR, MICH.—The Budapest String Quartet gave a magnificent program, February 8, in the Choral Union concert course. C.

Metropolitan Appeals to Public to Raise $300,000

1933-34 Season Will Be Abandoned Unless Subsidy Realized—Soliciting Committee Named Including Bori, Johnson and Tibbett

The Metropolitan Opera Company has issued a public appeal for financial assistance to the extent of $300,000. Paul D. Cravath, chairman and president of the company, in a letter to R. Fulton Cutting, head of the Metropolitan Opera and Real Estate Company, said that, "under present conditions, the directors do not feel justified in renewing the lease of the opera house, which expires the end of this season. At the beginning of the 1930-31 season, there was a surplus of $1,100,000, but subsequent deficits were so heavy that at the opening of 1932-33, it was necessary for directors and patrons to subscribe a guaranty fund of $150,000."

Despite drastic salary cuts to artists and the administrative staff of the Metropolitan, Mr. Cravath's letter states that it is reasonably certain that this guaranty fund will be exhausted by the season's close. He continues that, while Mr. Gatti-Casazza believes that considerable further reduction in expenses could be accomplished in 1933-34 and general business improvement is looked for, the Metropolitan's sponsors cannot undertake the renewal of the lease without the assurance of an additional guaranty of $300,000. The company looks to the public for the necessary support, and a committee, headed by Lucrezia Bori and including Edward Johnson and Lawrence Tibbett, has launched the drive. The dissolution of the company would mean throwing out of work 770 employees, including singers and other musicians, most of whom, because of their highly specialized training, would face grave difficulty in finding other means of livelihood.

SHORT SEASON POSSIBLE

A short season of perhaps twelve weeks for 1933-34 is believed to be possible, whether the public campaign is successful or not, for the taxes alone on the Metropolitan Opera House amount to $150,000 yearly, and it has been pointed out that this would cost the boxholders (who own the building) almost as much as their share toward the company's maintenance. The proposal to divide the Metropolitan's season among New York, Chicago, San Francisco and other cities is said to have been abandoned. Deems Taylor advocates a plan which calls for the voluntary self-taxation of the Metropolitan's radio audience to the extent of a penny a listener. "Since it is estimated that 4,000,000 or 5,000,000 people listen to these broadcasts, a penny contribution from even 1,000,000 of them would bring in $10,000, about the cost of a performance."

The Metropolitan Opera Company was conducted by Gatti-Casazza for more than twenty years without a loss.

Mascagni Writes Another Nero Opera

ROME.—Mascagni's new opera, Nero, will be finished in the spring, according to a statement given out by the composer here. He has been working for some time on the score which is conceived in the traditional style of Italian grand opera. It has, he says, presented many difficulties but he believes that he has successfully surmounted them. Boito's opera on the same subject was produced a few years ago but has disappeared from the repertoire.

Mascagni was attracted to the personality of Nero, from the historical point of view, but more particularly by the artistic and theatrical aspect. The opera will have three acts, and the libretto has been written by Arturo Rossato. Its main episodes are a tavern scene in the Suburra, or ancient popular quarter of Rome; a banquet in the Imperial Palace (Nero's Golden House) and the death of Nero. R. H.

BAYREUTH PAYS HONOR TO TOSCANINI

BAYREUTH.—Honorary citizenship was conferred by this city upon Arturo Toscanini and the three daughters of Richard Wagner on February 11. This was in commemoration of the fiftieth anniversary of Wagner's death. B.

WHY MALIGN YOUR FOREFATHERS?

An Englishman's Question to Americans

By PERCY A. SCHOLES

THAT title looks aggressive and self-righteous. Yet it is in sackcloth and ashes that I begin this article. We English, too, not so long ago maligned our forefathers. Down to nearly my own younger days nearly every writer upon the history of English music declared roundly that the 17th century Puritans detested the art and forbade it—stamped out the flame, indeed, so thoroughly that it was never until recent times fully rekindled in our island.

All that has, of course, now been long proved to be a stupid misconception. The English Puritan objection was to *music in church*, and secular musical activities never flourished more vigorously in England than during the eleven years (1649-60) when the Puritans were in absolute control. That our writers should have gone wrong in this way is remarkable, and seems to hint that we are not so intelligent a people as we have liked to think. But what is wrong with our American brothers and sisters that they, even they, are still making a similar mistake? Here is a wide country that abounds with proudly-pedigreed people whose first or second baptismal name is Brewster, Bradford, Carver, Winthrop or Endicott, and they all tamely sit and look on whilst every general and musical historian who touches on the American social and religious life of the 17th century throws nasty missiles at their ancestors.

In British and American law if the police make a charge against a citizen it is for the police to prove it. Nobody says to a poor trembling prisoner, "You are charged with murdering your mother-in-law; now prove you didn't." And so in the present case before the courts it would be right that the defendant, for whom I am at the moment acting, should have the case against him seriously witnessed and documented before any attempt is made to answer it.

A Matter of Hearsay

But nobody ever thinks of that. Nothing of the nature of proof, of document, is ever adduced to show that the Pilgrims and Puritans hated music. Witness after witness steps up and says, "Oh yes, the defendant murdered his mother-in-law," and if questioned as to where he got his information, all he can say is, "From the previous witness." It is all hearsay, and on hearsay no prisoner (in British law, at all events, and I should guess in American law equally) can be convicted. As that sound legal luminary, Mr. Justice Stareleigh, explained to Sam Weller at the famous trial of Bardell versus Pickwick, "What the soldier or any other man said, sir, is not evidence."

"Oh, but," says some reader, "there are the Blue Laws."

Very well, bring out your Blue Laws! I am not very clear as to what the term covers, but the implication generally involved is that the stern 17th century Plymouth, Massachusetts and Connecticut colonials possessed a statute book of unprecedented narrowness and even ferocity. I have gone through those laws. A copy of the early laws of Connecticut and Newhaven (generally reported to be the bluest of all) is before me as I write, and I find them mild and humane. Probably every reader has seen quotations that seem to prove the contrary. But buy a copy of the laws (I found one in the first bookshop I entered in Washington), replace those quotations in their context, and see their blueness pale. The laws are simple regulations for keeping order and preserving safety in a newly-settled frontier colony. Very rarely is there a touch of harshness, and then on comparison with some corresponding legislation in any of the European countries of the day the harshness is realized to be relatively humane. The number of capital offences in England at that period was far higher than the number in New England. The number in France and in some German states was, I believe, higher still. For a real blue coloring we need to turn from Puritan New England to a colony a little further south:

"Every man or woman shall repair in the morning to divine service and sermons, and in the afternoon to divine service and catechism, upon poin for the first fault to lose their provision and allowance for the whole week following; for the second to lose the said allowance and also to be whipped; and for the third to suffer death."

If we want to find that sort of law we must examine the early records of gay Cavalier Virginia—especially, of course, during the administration of Governor Dale (1609-16).

Mythical Blue Laws

As for all the harsh Puritan legislation about music, of which every history of American Music tells us—it simply never existed. I have turned over every one of the thousands of books and printed records relating to New England that are to be found in the Library of Congress, and I can find no mention of any anti-musical law whatever. Music never occupied the mind of the New England legislator—except that now and again he imposed some restriction upon music in the taverns of the day, just as every European country does now. And here he was not legislating against music as such, but wisely limiting a source of public excitement and disorder; in fact his regulation of music strongly resembles his regulation of the game of ten-pins, a recreation that under American skies seems to have become curiously inflaming to the passions.

And as with music, so with dancing. One history of American music after another tells us about that case in Boston in 1685. "Mr. Stepney, the dancing master, was fined £100," says Elson in his History of American Music (1904 and 1915), and other writers follow him, so creating the black impression that dancing was anathema amongst the Puritans.

The story of Stepney, the dancing master, comes from Judge Sewall's diary, a most entertaining and informative record of early American life, unfortunately unobtainable now, though it is one of the most valuable source books for early New England social history. Together with the diary we ought, as to this Stepney incident, to read a publication to which, so far as I am aware, none of our musical historians has ever given the slightest attention. If they have done so they have certainly not seen the connection of it with the Sewall relation. I refer to the vigorous tract, An Arrow Against Profane and Promiscuous Dancing drawne out of the Quiver of the Scriptures, by the Ministers of Christ at Boston in New England (1684), which can be seen at the Library of Congress and doubtless elsewhere, and of which I have had a photographic copy made for my private library. This curious tract is obviously an outcome of the Stepney incident. I have an impression amounting almost to certainty, that it was compiled by Increase Mather. Reading the diary entries on this incident and then the tract we soon see light.

THIS article by one of the best known musical scholars and educators of Great Britain, is based on thorough and original research. It appears in advance of Dr. Scholes' extensive volume on the subject, which is to be published by the Oxford University Press within a few months.—THE EDITOR.

To Dance or Not to Dance

1. The Ministers did not object to dancing as such (*there is no more sin in it than in laughter or any outward expression of inward rejoicing*, they say), but they had doubts about "mixt dancing" of men and women together, saying that "the unchast touches and Gesticulations used by Dancers have a palpable tendency to that which is evil." This was a not uncommon Puritan attitude, but far from universal: Cromwell had mixed dancing in his house and the great divine, John Cotton, who became the most influential man in New England, wrote on one occasion, "Dancing (yea though mixt) I would not simply condemn. . . . only lascivious dancing to wanton ditties and in amorous gestures I would bear witness against."

2. Francis Stepney was a silly fool, who chose the "Lecture Day" as that for his dancing class (i. e., he deliberately arranged a clash with the very important mid-week sermon of the churches).

3. He cheeked the ministers of Boston, saying that "by one Play he could teach more Divinity than Mr. Willard on the Old Testament," and by these and other saucy expressions brought on himself a charge of "speaking Blasphemous words and Reviling the Government."

4. He was, in truth, as we have been told, sentenced to pay £100, but this was merely a humane device to get him out of the town. They took £10 down and gave him two months to pay the rest, as Judge Sewall says, "so that he could go away if he would." Apart from this he was badly in debt to various Bostonians, so he duly slipped away and ended the incident.

That was in 1685. In 1708 we have clear evidence in a sermon of Cotton Mather's that to keep dancing schools was an ordinary occupation in Boston, and that Puritan parents freely sent their children to be taught. Cotton Mather expresses no objection to this, provided adequate funds are reserved for the more serious part of the children's education. In 1716 the Englishman, Edward Enstone, was keeping a dancing and music school, as his advertisement shows, and he was still carrying it on four years later, as we see from another advertisement. Three years before Enstone opened his school I find the Governor of Massachusetts giving a ball at which the dancing was kept up until 3 a. m.

Going right back of all these incidents we find the colony of Massachusetts as early as 1651 (roughly, twenty years after the landing of the Puritans and therefore in the lifetime of many of the first group of Puritan colonists), passing a law against dancing *in taverns at weddings*, and ordering that on account of "abuses and disorders" henceforward there shall be "no dancing *upon such occasions*"—which plainly enough shows us that to dancing on more normal occasions the law had not a word to say.

I think it will be realized from what I have already written that the attitude of the Puritans to music, dancing and enjoyment generally, has up to now been much misrepresented. But the question may be asked, "What record exists of New England's possession of instruments and its practice of music in the 17th century?"

Elusive Musical Instruments

To this the frank answer must be given, "Until the end of the century, little!" It has to be remembered, however, that we are now talking of a period of not much more than two generations, and of a sparse population coming mainly from the classes which even in the very musical England of those times, did not much engage in singing madrigals or in playing the viol or virginals—a population, moreover, busied in planting a wilderness, with, as we may say, the spade in one hand and the musket in the other.

If the records of the Dutch settlements of South Africa (which began about thirty years after the Pilgrims landed at Plymouth) be examined, I imagine we shall find that the early inhabitants had plenty to do in tilling the earth and keeping the Hottentots at bay, and shall be reasonable enough not to complain that we can trace little evidence of a cultivation of the arts.

A Canadian Parallel

I am not aware that anyone has yet explored the early musical history of French Canada, whose colonization may be said to have begun about a decade before the landing of the Pilgrims in New England, but if ever it is so explored I should not expect to learn that much had been discovered of the lute playing and the singing of harmonized chansons that were common recreation amongst the cultured classes of the land from which those colonists came. I am aware that the *habitants* have preserved a body of folk-song and folk-dance, but then the *habitants* have, I gather, been largely free from the admixture of other races, and, moreover, not developing manufactures to any great extent, as New England did in the 19th century, have preserved their rural life. Moreover if only some competent researcher would act quickly I should not despair of his finding that there are old people in New England today who can recall songs and dances in the homes of their youth that had come down as a family tradition from early times. Cecil Sharp and others have collected such amongst the mountain territories a little further south, where the inhabitants were washed up by a later wave of immigration, but has any serious search been made amongst the remoter rural districts of the New England States?

I am prompted to ask this question by an incident related to me by Dr. Franklin Jameson, of the Division of Manuscripts in the Library of Congress, which suggests to me that we may have been wrong in assuming that New England is devoid of folk music: it will be recalled that Old England (as distinct from Scotland, Wales and Ireland) was similarly regarded as almost songless until in the mid-nineteenth century serious enquiry began, when its countryside was found to be still singing traditional music. Folksongs and folk-dances are not to be found by authors who sit writing musical history in their studies in the cities; they have to be looked for in the proper places. Here is a subject of enquiry to which possibly some reader of the Musical Courier may make a contribution. It is just possible that in parts of the United States far from New England there may now be old people reared there who could give us interesting information. (In view of a coming book on the general subject of the Puritans and Music I venture to give my address, in case any reader cares to communicate with me on this subject—Chamby, Montreux, Switzerland.)

New England v. Virginia

Those who have stated that the New Englanders were music-less, save for unisonal psalm-singing (the absurd Five Tunes legend has long awaited its deserved demolition, by the way), have commonly also stated that the Anglican Virginians offered a strong contrast. I have already hinted that the distinction between New England and Virginia as to repressive legislation has been grossly over-emphasized. The General Assembly of Virginia in 1619 was making drastic regulations against all "gaming at dice and cards," was decreeing that a citizen guilty of drunkenness should be reproved on a first offence privately by the Minister, and on a second offense publicly, and on a third offense, "lye in boltes 12 howers," and right into the early 18th century was prosecuting people for fiddling or dancing on the Sabbath. If there was more music in Virginia than in New England it was not that the ruling classes there were less "puritanical" but that they had more leisure; they came from a higher social class, employing indentured labor, so that as Welsted says (Tidewater, Virginia, 1929) the Virginian planter was "an administrator, not a dirt-farmer." The distinction between New England and Virginia in music then, is the same distinction as we find in the home country between the lower classes and the upper, and the musical differences between the northern and southern colonies are largely class differences, having nothing whatever to do with religious creed or ethical standard. The Virginian planters played cricket and hunted the fox by day, and in the evening their ladies played to them on the virginals and sang the London songs brought by the latest ship. They imported tutors from England and sent their sons to Oxford and Cambridge. The hard-laboring New Englanders did none of these things; they probably wished they could!

Merry Mount Legends

In closing I should like to say just a word on the Merry Mount* legend, of which a great deal has been heard, chiefly through the absurd short story of Nathaniel Hawthorne. According to him, Merry Mount was an oasis in a desert, a tiny colony of lovers of mirth and music, surrounded by a countryside peopled with "dismal wretches," whose "festivals were fast days and their chief pastime the singing of psalms." The Merry Mounters loved to dance and sing around the maypole to the sound of "pipe, cithern and viol," but one sad day, whilst they were at their revels a parcel of "grizzly saints" plodded through the forest, led by "the Puritan of Puritans, Endicott himself," and "as the moral gloom of the world overpowers all systematic gayety even so was their home of wild mirth made desolate among the sad forest. They returned to it no more."

No responsible American historian today would, I think, admit the presence of more than a modicum of truth in all this. It is a fact that the Puritans in Old England and New England disliked Maypole dancing as a Pagan custom that had a good deal of immorality still clinging about it (the English Maypole is quite a large question in itself—too large to go into here). But the offence of the Merry Mounters went far beyond mere social practices confined to their own territory (with which their Puritan neighbors would never have interfered), for they were daily committing the most deadly crime of those days and one that imperilled the safety of every American settler—they were selling guns and ammunition to the Indians. The whole story can be grasped by reading and comparing the contemporary records of Bradford, Winthrop and the owner of the Merry Mount Plantation himself, Thomas Morton. The way it has been distorted to the discredit of the Puritans is typical of the whole sordid campaign of slander of the most worthy of the early Americans, which has continued for almost a century-and-a-half and might well now be brought to an end. I say emphatically that after having carefully examined every available record of early New England life I have not been able to find one atom of evidence of any antagonism to music or to any form of art or of innocent social enjoyment. If anyone else has similarly examined the records and found such evidence let him say so!

*Merry Mount is the title of the American opera, by Richard L. Stokes and Howard Hanson, planned for production at the Metropolitan next season.—Editor.

IN NEXT WEEK'S ISSUE

THE "MIDDLE-CLASS" STRAUSS—By Warren Storey Smith

SOKOLOFF CONTENDS THAT DEVELOPMENT OF RADIO IS BENEFICIAL TO CONCERTS

New York Orchestra Conductor Says People Demand Personal Appearances

Nikolai Sokoloff, new conductor and music director of the New York Orchestra, which gave its first concert under this leader last month at Carnegie Hall, New York, believes that the taste for symphonic music has so developed within the past few years that music centers at the present time unable to support their own symphony orchestras, will be glad to avail themselves of a visiting orchestra, such as the New York Orchestra plans to be. By reason of his fifteen years service as conductor of the Cleveland Orchestra (which undertook many tours) Mr. Sokoloff should be in a position to know how orchestrally-minded the country is.

Interviewed by the Musical Courier before his return to Cleveland to wind up his season as conductor there, Mr. Sokoloff was asked: "But with radios pouring out music from every window and with jazz bands, and hotel and restaurant ensembles serving up sonatas with your soup, are we not being surfeited with orchestral music?"

"That depends on what you mean by music," Mr. Sokoloff replied. "If you are speaking of the art of music, my answer is, No. But that compels me to define what I mean by the art of music. Music which expresses the poetry, the aspiration, the needs of the human soul—this is real music, music which rises to the stature of an art. But all agreeable sounds are not necessarily art, just because they are made on musical instruments. As all pleasant conversation is not poetry, all printed matter is not literature.

MUSIC OF SOUL V. SOLES

"There is music for the feet as well as for the head and for the spirit. If you feel like dancing, an orchestra playing in two-four time, beating out a tom-tom rhythm, no matter what the theme, may prove stimulating to your feet, but its message is directed to the soles, not to the soul. Which is as it should be. No doubt music should minister to all our being. It is important only that we should make distinctions, and see to it that we are nourished aesthetically and spiritually, too."

"Then you do not regard radio as a menace? You do not feel that the art of music is endangered and apt to be vulgarized by radio?"

"Radio is rendering music a real service," Mr. Sokoloff continued. "It is acquainting millions of persons with beautiful music, persons to whom the best music would be inaccessible otherwise. Thereby is developed an appetite for the best music, and eventually they will want to hear the real thing at first hand. That is why we must be prepared to give symphony concerts throughout the country on a scale heretofore not dreamed. There must be—will be, ultimately—more musicians, more symphony orchestras, not less. For, consider this. The best possible reproduction by radio is only a dim copy of the real thing. It is like a picture postcard of an old master. What effect does that have on you? It evokes the desire to see the original. When you sit in the presence of a great orchestra, you partake of the performance—quite a different experience from listening to the same music strained through the microphone and loudspeaker. No, you must come into the presence to have all your senses quickened, and to feel that you are really at one with the spirit of the music creator and the music-makers.

"The radio is a great boon; so is the telephone. If you are separated by hundreds of miles from someone you adore, what a blessing to be able to pick up the phone and hear that voice. For the moment, you are almost in the presence of your loved one. But will that satisfy you for long? No, you will want the actual presence, the reality instead of the shadow or echo.

Photo © Trout-Ware

NIKOLAI SOKOLOFF

LURE OF PERSONALITY

"So, though I appreciate the educational value of good reproduction of art in whatever form, the reproduction can never be the substance of art. To show how we instinctively recognize this difference, note that when artists of the operatic or concert world or of the radio or screen, appear on the stage, they are announced to appear 'in person.' For personality is still the most compelling lure. It is the personal reaction which makes the work of art most vivid, most alive and vital to us all."

The New York Orchestra, whose direction Mr. Sokoloff has undertaken at the invitation of the players themselves, is a cooperative association of ninety men. Shortly after its January concert in New York, announcement was made that a summer season of concerts would be given in Weston, Conn., beginning in July. This series calls for eighteen symphony concerts during July and August, at Music Hill, the Sokoloff estate in Weston, in an amphitheatre which accommodates 3,000 persons. Plans for the New York Orchestra next season call for five Carnegie Hall concerts in New York City, and tours in New York State, New Jersey, Pennsylvania and New England.

The organization of the orchestra is unique. In all matters artistic, the conductor is supreme. In matters of business and personnel, however, the players are governed by an executive committee elected by themselves. The present committee includes Michel Bernstein, violin, chairman; Harry Feldman, violin, secretary; Gregory Aller, cello, treasurer; Jacques Kinsbergen, viola; Samuel Kass, viola; Ben Whitman, violin, and Samuel Pertchonok, French horn. The committee cooperates on all business matters with Richard Copley, the orchestra's manager.

T.

Success Attends Kansas City Civic Opera

KANSAS CITY, MO.—Two gala nights of opera consisting of scenes and acts from Il Trovatore, Faust, Aida, and Daughter of the Regiment were given at Ararat Temple, January 23 and 24, under the direction of Ottley and Louie Collier Cranston, with N. DeRubertis and the Kansas City Orchestral Training School Orchestra. The cast of 250 included the principals, the Kelley-Mack ballet dancers, the chorus and the orchestra. Leading parts were taken by Mrs. T. J. Strickler, Louie Collier Cranston, Dorothy Enslen, Rose Ann Carr, Alpha Van Valkenburgh, Marguerite Johnson Blaine, Mrs. William J. Crawford, John Wahlstedt, James Mack, Anna Gottardo, Gladys Huebel Smith, Faye Munger, Pauline Small Brady, Paul Fraser, Elliott Nathan, Herbert Fraher, Fidelia Triani, and Dr. Cliff Cline, with Ottley Cranston substituting for Colin Ferrett. Mildred Lyons, Leah Seigel and Harry Todd contributed dances. The performances were uniformly good and well attended. The Civic Opera League (of which Mrs. William E. Lyons is president) sponsored the entertainments as a civic medium serving the double purpose of providing opportunities for students to exercise their talents and at the same time contributing to the musical and cultural life of Kansas City. Great enthusiasm was aroused and the league launched the project without loss, thus guaranteeing further opera performances in the spring.

Several hundred people were turned away from the Kansas City Guild of Music and Allied Arts Teachers' mid-year concert at Thomas A. Edison Hall, January 12, when the Kansas City Orchestral Training School Orchestra under Mr. DeRubertis accompanied five soloists from various studios, three of whom contributed concertos. Jean Smith imbued the MacDowell concerto with an intelligent reading, and Margaret Dietrich and John M. Phillips added their quota of concertos. Edwin Letson and Anna Gottardo sang arias well. The orchestra's best solo number was Chadwick's Sinfonietta in D major, and the orchestral accompaniments for the young aspirants in their premier performances were very smooth and colorful. Ottley Cranston is president of the Guild of Music and Allied Arts Teachers.

MU PHI EPSILON MUSICALE

Mu Phi Epsilon's third morning musicale of the season at Hotel President, January 27, consisted of music by French, Russian and Polish composers and was presented by newer members of the sorority who had not appeared as soloists. Two tone images by Felix Fourdrain, artistically projected by Mrs. Paul Barnett, soprano, with Gayle Giles in perfect agreement at the piano, were highlights and Florence York Stahl, pianist, brought the program to an arresting finale through her cleverly defined readings of Debussy and Rachmaninoff pieces. Younger soloists were Mrs. William C. Lucas, contralto; Helen Curdy, pianist, and Eleze Pyeatte, violinist. Mrs. Robert Garver and Gayle Giles were accompanists. Mrs. Herbert G. Tureman is president of the sorority.

The Volpe String Quartet played Beethoven's quartet in C major, op. 59, Smetana's From My Life in E minor, and two Indian dances by Charles Sanford Skilton, at Hotel Bellrive, February 7, projecting the entire program with skill. Arnold Volpe is director and first violin, Turney Gibson, second violin; Carroll Cole, viola, and Catherine Wellemeyer, cello.

The Community Opera of the Y. M. H. A. will present Bizet's Carmen the first week in April, under the direction of Mr. Volpe.

The monthly musicale in connection with the Mid-Western art exhibition at the Kansas City Art Institute (arranged by Mrs. Albert J. Colt, president of the Kansas City Musical Club) was given on February 5 in U. S. Epperson Hall, by Mrs. Howard Austin, contralto, and a trio comprising Lucile Vogel Cole, pianist; Carroll Cole, violinist, and Catherine Wellemeyer, cellist. Saint-Saëns' trio op. 92 was the ensemble offering, while Mrs. Austin contributed German and English groups. Pearl Roemer Kelley, pianist, and Gladys Schnorf, organist, were the accompanists.

C. C. B.

Rochester Association Sponsors Operettas as Civic Development

ROCHESTER, N. Y.—The Rochester Civic Music Association has found in the production of operettas and musical comedies with local casts an enterprise that can be made completely self-supporting and at the same time provides a further extension of the services of the Rochester Civic Orchestra which the association sponsors.

During the past season the presentation of these musical plays has proved the most popular of all the music association's activities. Three performances were given of each operetta with the audiences averaging 3,000 people. They are presented at the Eastman Theatre, the gift of the late George Eastman.

"These productions serve several useful purposes," says Arthur M. See, executive secretary of the Civic Music Association. "They bring the association into contact with a continually widening circle of the community and they help to emphasize its value as a real community asset. They furnish an additional service for the Civic Orchestra, which the association sponsors and maintains. They give an opportunity for ambitious and talented young Rochester artists to gain real stage experience under a professional director. In a community the size of Rochester it is possible to select a cast that measures up more than favorably with the average touring musical comedy organization. The whole enterprise is a community undertaking that has evoked an enthusiastic response, and, with the dearth of touring light operatic organizations, it fills a real need in the city's entertainment program."

The question of whether to bring in occasional guest artists for principal roles has been considered, but to date the casts have been confined entirely to home talent.

Alonzo Price of New York is the stage director, with Guy Fraser Harrison, conductor of the Civic Orchestra, guiding the musical rehearsals and conducting most of the performances. Paul White, assistant conductor, usually handles the baton for one of the three performances that are given each operetta. Costumes and scenery are made in the Eastman Theatre studios.

Five performances have been given to date: The Chocolate Soldier, Sweethearts, The Merry Widow, Babes in Toyland, and Naughty Marietta. It is planned to close the season with a sixth performance in April, probably of The Vagabond King. There are frequent changes in leading roles with the idea of keeping a large group of the available talent interested in the project. The company carries the title of the Rochester Civic Opera Company.

C.

Los Angeles Orchestra Plays in San Diego

SAN DIEGO, CAL.—The third concert in this city of the Los Angeles Philharmonic Orchestra (Dr. Artur Rodzinski, conductor) was given on January 6. The trend of the program, following the holidays, was toward the light and melodious. The symphonic variations of Elgar, Le Baruffe Chizzetti of Sinigaglia, L'Apprenti Sorcier of Dukas, the ballet music to Rosamunde by Schubert, the overture to The Bat by Strauss, and the chorale and fugue of Zemachson were greatly appreciated and enjoyed.

José Iturbi, Spanish pianist, appeared in the Amphion series, January 20, delighting his audience with a program of diversified appeal. Sheer beauty of tone, a poetic personality, and technical powers, never exploited but used as a necessary means toward a desired end, mark the work of this remarkable artist.

The high school orchestra (Nino Marcelli, conductor) gave its midwinter concert at Russ Auditorium, January 24, presenting a talented student, Florence Gibbs, as soloist in the Schumann concerto in A minor for piano and orchestra. The ensemble numbers seventy-five players, is instrumentally equipped for symphonic works, and gives two yearly concerts to large and appreciative audiences. The conductor maintains a high standard of accomplishment in spite of an ever changing personnel, while many of his graduates are scholarship pupils from Yale, Juilliard, Curtis and Rochester. Most of these return each summer to play under Mr. Marcelli in the San Diego Symphony Orchestra.

The Morning Choral Club, a chorus of eighty-four women under the direction of Louis Bangert, gave a delightful program on January 26 at the Savoy Theatre, with Dr. Carl Omeron, tenor, of Los Angeles, as guest artist. A feature of the program was the cantata, Legend of Miana by Fontenailles, in which the chorus had the assistance of Mrs. F. Howard Briggs and Mrs. Glenn Lindahl, soloists, and Alene Benner, flutist, with Mrs. Bangert at the piano. Excellent choral work is being done by this organization.

H. B.

Added Plans for Florence Maggio Musicale

FLORENCE.—Production of a fifteenth century mystery play, Santa Uliva, performed in the cloisters of Santa Croce, under the direction of Jacques Copian, has been added to the list of attractions for the Maggio Musicale Fiorentino (May of Music).

Subsequent announcements also include various lectures on the spirit of modern music, Verdi, and music and poetry, to be discussed by Professor E. J. Dent, Franz Werfel and Paul Valery. These talks will be given in Italian, though it is hoped that translations are to be available.

Mary Wigman and Her Group Applauded in Calgary

CALGARY, CAN.—A thrilling performance delighted the largest audience thus far assembled here this season when Mary Wigman and her group of twelve dancers gave a program at the Grand Theatre. The dance cycle, The Way, was presented with colorful costumes and original groupings. Sombreness and gaiety were the two contrasting moods expressed. A storm of applause greeted the famous artist and her assisting dancers at the conclusion of this work.

Two afternoon programs presented by the Calgary Women's Musical Club brought a list of music by local composers, which proved both interesting and instructive as regards Calgary's musical development, and a program sponsored by Dorothy Maybee, A. R. C. M. The highlight of this performance was the concerto in C minor of Beethoven, op. 37, played by Miss Maybee, with Gladys McKelvie Egbert at the second piano.

Recent events included a recital by Iwan Davies, youthful Welsh singer, on February 14, and the coming second concert of the Calgary Symphony Orchestra (Grigori Garbovitsky, conductor), on March 6. The Calgary Ladies String Orchestra has already started rehearsals for its second concert of the season.

F. D. F.

Munich Summer Festival to Commemorate Wagner

MUNICH.—The fiftieth anniversary of Richard Wagner's death is to be commemorated this year by the Munich Opera during its summer festival by the production of two cycles of the complete works for the stage by Wagner from Rienzi to Parsifal. It is also the first time that such an attempt has been made in the history of Wagner Festivals.

A number of the works, among them Rienzi, Rheingold, and Götterdämmerung, have been re-studied and equipped with entirely new scenery for the occasion. As Walküre and Siegfried came out last year in completely new stage design, the entire Ring will now have the benefit of modern stage equipment and decorative style. Frida Leider has been reengaged to sing the roles of Isolde and Brünnhilde.

Beside the Wagnerian works the usual cycle of Mozart operas will be offered at the Residenztheater.

The festival conductors are to be Hans Knappertsbusch, Richard Strauss, Sir Thomas Beecham, Paul Schmitz and Karl Tutein, the successor of Karl Elmendorff.

A. N.

London Philharmonic Sponsors a Few Musical Paying Guests

Ex-Racing Man Conducts Orchestra—Novelties by Poulenc and Szymanowski Heard—Smeterlin's Notable Performance—Seventh Symphony by Four Conductors—Pianists Still Like Chopin—Wagner on the Stage

LONDON.—The English sense of humor, which Americans are apt to mistake for a kind of national melancholia, made a rare holiday out of a concert given with the London Philharmonic Orchestra by a gentleman named Sidney Beer. Mr. Beer has not hitherto disported himself in the concert halls but he has been extraordinarily successful in his indulgence of that sporting instinct which has ever been the pride of the British aristocracy, and which plays a far greater importance in the purlieus of Buckingham Palace than the fine arts. In short, he has made money on the race tracks, both with horses and dogs. Now the only difference between him and the aforesaid aristocrats, so far as can be seen, is that instead of spending this on other sporting activities, or the gaieties of the West End, he is spending it on music. That, of course, is so unusual as to provoke an almost indecorous hilarity.

Now it seems to us immaterial whether an aspiring conductor launches his career on the proceeds of such "classics" as the Derby and the St. Leger, or on a fortune derived from the manufacture of pills. All that matters is whether he has any talent for conducting an orchestra. Mr. Beer has the same claim on the critical faculty of the gentlemen of the press as Sir Thomas Beecham, so long as they accept his free seats. Had they lived in Berlin during the inflation period, when you could hire the Philharmonic Orchestra for the price of a good English dinner, they would have been better able to restrain their risibles, though perhaps in that case they might have lost their jobs on papers to which a headline such as "Rich Man Hires and Conducts a Famous Orchestra" is worth more than a dissertation on Bach.

The favorite story in those Berlin days of transient millionaires was the one about the paying guest conductor who was most particular about the nuances of a Beethoven symphony which every member of the orchestra could—and sometimes did—play in his sleep. The orchestra stood the constant repetitions and the irritating manner of the conductor as long as it could. Finally, when he became almost insulting in his insistence on a certain point a double bass player stood up and said: "Herr Kapellmeister, if you talk like that again, this orchestra will play exactly as you conduct!"

NEAR-BEER

Well, assuming that the London Philharmonic did just that, it was a creditable performance for a beginner, although Mr. Beer was so busily occupied in beating the correct measure that none of the Slavic fire which ought to issue from Tschaikowsky's fifth symphony leapt forth into the auditorium. In fact, for all the stimulation derived from the performance his name might have been Bevo, and the three per cent. content theory gained no adherents that night. After a performance of Delius' Walk in a Paradise Garden, one of the conductor's sporting friends in the grand circle shouted "Well played!" He could not have said that with any show of truth, however, after Dr. Malcolm Sargent's playing of Mozart's A major concerto, for even from a conductor turned pianist for pedagogical reasons, a paying audience has a right to expect something more than the correct notes carefully read from a score. Dr. Sargent is Mr. Beer's trainer, and it would have been fairer to have had this particular canter in a private paddock. Or Mr. Beer should have gone one step further than hiring the orchestra; he should have hired the audience as well.

ENTER FINANCE

Besides the turf, another great British interest was represented in the recent concert of the London Philharmonic Orchestra—namely Lloyds. If the boiled shirts which graced the grand circle at Mr. Beer's concert contained gentlemen from Tattersall's, the wing collars which beamed on Geoffrey Toye held expensive necks from the "City." Mr. Toye, who has done well in finance during the late lamented boom, because, as the program book informs us, London concert conditions during this period "proved so unsatisfactory that Mr. Toye had to find some other field for his activities," has now returned to the fold. However, even while his head was in insurance his heart was still in music, and he conducted both a chorus and an orchestra of those silk-hatted gentlemen who called themselves broker but are now largely broke.

Latterly he has been conducting opera at the Old Vic, and he is also reputed to be the *Deus ex machina* behind the great merger deal that is to put England on the operatic map. Hence his close association with Sir Thomas Beecham, for whom he deputized at the Sunday concert a week ago. Mr. Toye gave us Debussy (Printemps) and Mendelssohn, whose Italian symphony has more primavera in it than Debussy, even when the latter is writing about it. This, too, was a reputable performance for one who faced a large professional symphony orchestra practically for the first time. Mr. Toye showed a considerable amount of routine and freedom as well as command of his material, and he is to be congratulated on his choice of program. Eva Turner was his soloist in Weber and Wagner excerpts, which showed that her voice is better suited to Italian opera.

A JOLLY NOISE

Sir Thomas himself returned to his accustomed Pult, introducing as a novelty Francis Poulenc's concerto for two pianos, which he has aptly characterized as a "jolly noise." The composer was joined by Jacques Février in the execution of this entertaining pastiche, in which reminiscences of Mozart, "Empire" salon music, the hurdy-gurdy and modernistic *clichés* are cleverly strung together. The audience enjoyed the joke and said so; but they also enjoyed a sprightly Haydn symphony and Sibelius' first. Catholicity of taste is what keeps composers out of the breadline.

SMETERLIN PLAYS NEW SZYMANOWSKI CONCERTO

The most important novelty of the week, however, was Karol Szymanowski's new piano concerto (entitled Fourth Symphony) which Jan Smeterlin dispensed at the latest concert of the Royal Philharmonic Society under Nicolai Malko from Leningrad. Among symphonies it might not stack up very high, but among modern piano concertos it stands out for a remarkable display of creative energy, genuine temperament and skilled mastery of material, such as it is. It is more dynamic, more plastic and more original than the composer's earlier works; and more acridly contemporary in style, the "impressionistic" idiom being relegated to the minor role of indicating rather than painting a mood. There are moments of real beauty and others of real power; strong accentuations à la Stravinsky and *ostinato* devices are used with effect.

Smeterlin's playing was masterly in every respect—a great achievement which registers this pianist's growth to full maturity and confirms the impression created by his superb playing of Chopin's B minor sonata, the four ballades and sundry mazurkas and études a few days before. There are few pianists now living who, in my opinion, can give such a convincing interpretation of Chopin's works, can bring out the rhythmic and polyphonic characteristics of this much-abused composer and articulate his melodies so convincingly. Jan Smeterlin has "arrived."

MALKO EXHUMES RUSSIAN WORKS

But—to return to the Philharmonic concert—Nicolai Malko, whose directorial dignity somehow reminds one of Mischa Elman in his more buoyant moods, exhumed two antebellum Russian pieces which seem to have lost their lustre along with that of the Winter Palace in Leningrad and the Russian princes that used to "own" the Riviera. Arensky's Stenka Rasin no doubt will continue to live in the musical dictionaries, but only there; Rimsky's Scheherazade died with Serge Diaghileff. It was not an auspicious début for Mr. Malko, who is a workmanlike and efficient little man.

FOUR TIMES THE SEVENTH

The B. B. C. Orchestra, having recovered from the strain of the Christmas Proms under Sir Henry, came to life after a short respite in a program of sure-fire favorites—Schubert's Rosamunde, Beethoven's seventh and the Mendelssohn violin concerto, played with great authority and musical insight by Bronislaw Hubermann. Conductor Boult did himself proud, and again showed the superior qualities of his fine orchestra. The London symphony, too, stuck to the classical course under Felix Weingartner, as guest, giving us Berlioz, Brahms and Beethoven's seventh—the fourth hearing in a fortnight, for Pierre Monteux' performance with the Hallé Orchestra at Manchester was audible in London by radio. Why not have a "run" of one symphony till all have heard it, and save rehearsal expense?

What was especially appreciated was Monteux' scintillant Till Eulenspiegel and his sensitive Après-Midi—rivals in an endurance test for public favor. Odds are on Till.

CHOPINZEES

Pianists here have been hammering at Chopin even more than usual, Smeterlin's attack—already mentioned—being the most authentic. Beside him Leff Pouishnoff, familiar to New Yorkers of a few seasons back, made a most brilliant showing with the F minor Fantasy and the B minor scherzo. (Pouishnoff also played the Tschaikowsky concerto in a most satisfyingly accomplished manner with the B. B. C. Orchestra not long ago.)

Karol Szreter, who has achieved a rather sudden popularity in London, upheld it with his Chopin group and a *bravura* performance of the Bach-Liszt Weinen und Klagen. Mitja Nikisch's Chopin by comparison (same night) sounded mechanical, though he put up a powerful and unnecessarily showy delivery of Schubert's Wanderer Fantasy.

Tapia-Caballero, a young Chilean pianist, who walked away with some very flattering notices a few weeks ago, failed to justify them with his Chopin at a second recital, though his essaying of a Mozart sonata seemed to indicate superior musical gifts. Possibly some technical inadequacies yet to be overcome prevented him from giving his best. The brilliant audience which greeted him showed the advantage of belonging to a small but culturally ambitious nation.

Two pupils of Schnabel, Victor Babin and Vitya Vronsky, gave an exhibition of two-piano playing (now one of the better indoor sports), which was out of the ordinary because these two are not only a fine team but two crack singles. Their Mozart (D major) was as good as can be expected.

WAGNER ON THE STAGE

It is only fair to mention that London tried to do honor to Wagner in his semi-centenary year by producing a play on his life. But Hugh Marleyn's Beggar's Bowl tried to do his hero more than justice, with the result that the public, much preferring the artistic rake he is made out to be by recent biographers, stayed away in large numbers. In fact the Saturday night performance of the first week was stopped by the Actors' Equity, because there was no money in the till to pay the actors. This probably was the most Wagnerian thing about the show.

A bout between two male prima donnas, who had been alternating in the Strauss-Benatzky operetta, Casanova, also helped to enliven an otherwise gloomy week-end. One of them, Arthur Fear, is among England's best young baritones, and though he, as the chief satellite, had the last night of a long successful run, his side-study, Charles Mayhew, was allowed to come in and take a curtain, too. Well, he went too far front, or bowed too deeply, or something—anyhow it was not considered "cricket" by his colleague—and then somebody turned nasty. The ensuing fisticuffs are said to entitle Baritone Fear to the middle name No. That's all this week, thank you.

CÉSAR SAERCHINGER

Baltimore to Inaugurate New Program for Young People

BALTIMORE, MD.—A young people's concert will be given in this city on February 25 in correlation with an illustrated lecture on famous paintings. This significant event, which tends toward the merging of municipal cultural efforts, is the result of a meeting called by Frederick R. Huber, municipal director of music, and attended by Roland McKinney, director of the Baltimore Museum of Art; John Denues, director of music education in the public schools; and George Siemonn, conductor of the Baltimore Symphony Orchestra. At this conference it was decided to combine the several arts by showing colored slides of paintings, preceded by brief explanatory talks by Mr. McKinney and accompanied by appropriate music by the orchestra. For instance, for Gozzolli's Procession of the Magi, the orchestra is to play Elgar's Pomp and Circumstance, a large screen having been dropped in front of the orchestra to show the reproduction in color of the picture. Mr. Denues is giving his usual coöperation through preparatory activities in the school's music classes the week preceding the concert. If the experiment proves successful, the plan is to be expanded for future concerts for young people on next year's schedule of the Baltimore Symphony Orchestra. B.

AS SEEN BY ARTIST

STELL ANDERSEN AND SILVIO SCIONTI,

duo-pianists, sketched by Nancy McCormack. The pianists will be heard at Town Hall, New York, on February 28.

Jewish Music to Be Presented

Joseph Szigeti, Hungarian violinist, and David Barnett, American pianist, have been added to the list of artists who are presenting a program of Jewish music at Carnegie Hall, New York, on February 28, under the auspices of Mailam and Young Judaea. Mr. Szigeti will be the soloist in a suite by Joseph Achron, Stempenu, for violin and piano, with the composer playing the piano part. The Musical Art Quartet and the Stradivarius Quartet will combine in the Mendelssohn octette for string instruments. Nina Koshetz, soprano, and Mildred Kreuder, contralto, are to sing a group of Hebrew songs, and the chorus of the Jewish Workers' Alliance, directed by Leo Low, two choruses from Handel's Judas Maccabeus and a chorale by Lazare Saminsky. The Ruth St. Denis Ballet, Miss Kreuder and the Workers' Chorus will appear in Palestinian folk dances and songs. Louis Gruenberg, composer of the newly performed opera Emperor Jones, is to play a group of his own piano compositions.

Toscanini to Conduct Special Beethoven Cycle

The New York Philharmonic-Symphony Orchestra is to give a special Beethoven cycle under the direction of Arturo Toscanini at Carnegie Hall, New York, on five consecutive Sunday afternoons, beginning March 26. Eight symphonies will be performed as well as various other works. The first concert brings the Egmont overture and the first and second symphonies. The April 2 concert, the fourth and third (Eroica) symphonies. The third program, April 9, continues the symphonies in their chronological order, the fifth and sixth (Pastoral) being scheduled. The April 16 concert opens with the triple concerto for piano, violin and cello, with Maria Carreras, Mishel Piastro, and Alfred Wallenstein as soloists. After the intermission the seventh symphony will be played. The fifth concert (April 23) ends the Beethoven cycle, marks Toscanini's last appearance, and concludes the Philharmonic's ninety-first season. The first half of the program is given over to the King Stephen overture and the piano concerto No. 5 (Emperor), with Vladimir Horowitz as soloist. After the intermission the eighth symphony is to be played.

Chauncey Olcott's Daughter Makes Début as Pianist

CANNES, FRANCE.—Jane Olcott, daughter of the late Chauncey Olcott, made her début as a pianist here on February 10. Miss Olcott is sixteen years old. F.

BEATA MALKIN

Prima Donna

Berlin Opera House

Teatro alla Scala Milano

Creates sensation in New York (Carnegie Hall) and Boston

"Prophetic fervor." —*O. Downes (N. Y. Times, Feb. 5, 1933)*

"Blessed by nature with a powerful dramatic voice."
—*Philip Hale (Boston Herald, Dec. 17, 1932)*

"Extraordinary beauty of tone." —*(Boston Globe, Dec. 17, 1932)*

"Much brilliance of tone." —*(N. Y. Sun, Feb. 5, 1933)*

Sibelius' Music for Pélléas Given First American Hearing in Boston

Civic Symphony Also Presents New Native Work and Liszt Totentanz

BOSTON.—The first performance in this country of Sibelius' incidental music for Pélléas and Mélisande was given at a concert of the Civic Symphony Orchestra, led by Joseph F. Wagner, at Jordan Hall on February 5. Mr. Wagner, who goes to considerable pains in his program-building, also listed such rarely heard music (at least in Boston) as Debussy's Danses (Sacree and Profane) for piano and string orchestra, and the Liszt Totentanz. There was also the first performance of The Unknown Soldier, a sincere and praiseworthy, if somewhat sentimental, product of Stuart B. Hoppin, local musician and member of this orchestra.

Mr. Wagner led with authority and discernment his group made up mostly of amateurs and semi-professionals, who played with commendable precision and tone quality. In the Saint-Saëns ballet from Henry VIII, conductor and orchestra even achieved brilliance. Raymond Havens was the musical and brilliant soloist in the two works scored for piano.

ZIMBALIST PLEASES

Efrem Zimbalist, playing at Jordan Hall on February 3, attracted a large and most most responsive audience, who heard him in Mendelssohn's concerto, the Wagner-Wilhelmj Siegfried paraphrase and shorter numbers. The violinist played in customary vein, with beauty of tone and phrasing, and purity of style. Theodore Saidenberg played the accompaniments in musical fashion.

John Goss and the London Singers sang at Symphony Hall on February 5. Their program, which was engagingly sung but which was heard unfortunately by only a small audience, included various arrangements of folk songs, part songs, Lieder and sea chanteys.

The Boston Symphony Orchestra, conducted by Serge Koussevitzky, gave a concert in its historical series on February 7. Berlioz' Fantastic Symphony divided the program with Wagner's prelude and love-death from Tristan and the overture to The Flying Dutchman. The audience enthusiastically applauded the brilliant performance.

CONSERVATORY CHAMBER CONCERT

The event of the week, in some respects, was the fourth in the series of chamber music concerts sponsored by the New England Conservatory of Music. The program, given at Brown Hall on February 8, and heard by an overflow audience, was composed of a serenade by Heinrich Hofmann, for flute, string quartet and contrabass; Beethoven's serenade in D major for flute, violin and viola; and César Franck's piano quintet. The performers were Georges Laurent, flutist, Einar Hansen and Vincent Mariotti, violinists, Georges Fourel, violist, Max O. Kunze, contrabassist, George Brown, cellist, and Jesús María Sanromá, pianist. Both program and performance gave unmixed pleasure. But there was just as great a source of gratification in the thought that at last chamber music can attract large audiences in Boston.

There is constant reminder of this revival of interest in chamber music programs. The Boston Chamber Music Society, for example, is a recently formed organization to foster interest in this hitherto esoteric branch of art. Its leading light is Rosario Mazzeo, local clarinet player, whose zeal in the cause of the purest branch of the musical art is that of a devotee. A program given by the Society on January 29 consisted of the Mozart trio in E flat for piano, clarinet and viola, the Pierné sonata de camera for flute, cello and piano, the Bach sonata in C major for flute and piano, and the Schumann Fairy-Tales for piano, clarinet and viola. The performers, in addition to Mr. Mazzeo, were Ruth Culbertson, pianist, Margaret Clark, violist, Alex Mark, cellist, and Alson Whitcher, flutist.

ZIMBLER DIRECTS ENSEMBLE

On the radio, too, the gospel is being spread, notably by the Boston Chamber Music Ensemble, organized and directed by Josef Zimbler, cellist. Broadcasting twice daily over a local network and occasionally over the Columbia national chain, this ambitious organization has played, in whole or in part, a huge repertoire of classical and modern chamber works for strings and piano, as well as in numerous solo works featuring the individual members. Mr. Zimbler himself has given a series of short recitals over the air. In a program to be presented shortly the Ensemble will play a recently discoverd string quartet by Michael Haydn, termed a divertimento, in four movements.

Then there are the regular weekly concerts by faculty and students at the Longy School of Music in Cambridge. On January 31 Howard Harrington, tenor, and Edwin Biltcliffe, pianist, shared a program; while on February 7 Elizabeth Sieboff, lecturer and pianist, played works by Scarlatti, Schumann, Chopin, Arensky, Fauré, MacDowell and Albeniz.

The New England Conservatory of Music was recently the recipient of two bequests—one for purchase of needed works in the school library, and the other a grand piano for the director's room. M. S.

Walter to Conduct Bach-Wheaton Fugue

The students' concert of the New York Philharmonic-Symphony Orchestra at Carnegie Hall tonight, and the afternoon concert of February 26 at the Metropolitan Opera House, which marks the last appearance of Bruno Walter with the orchestra this season, include the first New York performance of a Bach fugue in C minor orchestrated by Eliot B. Wheaton. Mr. Wheaton was born in New York City on March 18, 1900, and his musical education was mainly obtained at the David Mannes Music School. During his four years there he studied piano with Ralph Leopold, organ with David McK. Williams, and theory and composition with Rosario Scalero. He is at present engaged in writing a book on Bach's last great work, the Kunst der Fuge. The transcription of the fugue in C minor to be given by Mr. Walter was written in 1930 and published in 1931 by Edwin F. Kalmus. It has had one previous performance—by the Omaha Orchestra under Joseph Littau in December, 1931.

Lund Opera Performances

The Charlotte Lund Opera Company, assisted by the Aleta Doré Ballet, gave a performance of Haensel and Gretel at the Y. W. C. A. Hall, New Haven, Conn., under the auspices of Mrs. Stella Mahum on February 3. On February 18 the company is reappearing in Bogota, N. J., in Haensel and Gretel. February 22, Haensel and Gretel is to be given at the Shakespeare Theatre, New York, at popular prices.

Bampton Being Heard With Orchestras

Rose Bampton, young American contralto of the Metropolitan Opera Company, appeared on February 12 with the Reading (Pa.) Symphony Orchestra. March 9, Miss Bampton is to sing with the Harrisburg (Pa.) Orchestra; March 31 and April 1 and 3, with the Philadelphia Orchestra; April 20 and 22, with the Cleveland Orchestra. May 2, she will be a soloist with the New York Oratorio Society in their performance of the Bach B minor Mass at Carnegie Hall, New York.

Philharmonic Has Thirty-Week Schedule for 1933-34

The New York Philharmonic-Symphony Orchestra's season for 1933-34 has been increased from twenty-nine weeks to thirty. The orchestra has cancelled all tours and has also dropped from its schedule the annual series of Sunday afternoon concerts at the Academy of Music, Brooklyn, and at the Metropolitan Opera House. The Philharmonic's concerts are to be confined to Carnegie Hall where a new series of Sunday afternoon programs will be inaugurated, with first choice of tickets given to the Brooklyn and Metropolitan Opera House subscribers.

Annie Friedberg to Manage Rene Le Roy

Rene Le Roy, French flutist, has signed a contract which places him under the exclusive management of Annie Friedberg for 1933-34. Mr. Le Roy will be heard as soloist and jointly with Marie Miller, harpist, as well as in ensemble with singers and with orchestra.

Marion Talley to Return to Concert Stage

Marion Talley is to return to the concert stage early next fall, according to her own announcement, made in the offices of George Engles, managing director of NBC Artists Service, with whom she has signed a contract. She will also make radio appearances. Her concert repertoire includes American folk songs, German Lieder and opera arias. The coloratura soprano, who caused comment by her retirement from the Metropolitan Opera Company in May, 1929, has not sung in public since that time, with the exception of a broadcast two years ago. Her recent marriage to Michael Raucheisen, German pianist, has been annulled.

An American Conductor Signally Honored

At the request of its regular conductor, Dr. Serge Koussevitzky, the Boston Symphony Orchestra invited Albert Stoessel to conduct three concerts of that organization in Providence and Boston on January 17, 20 and 21.

Pirie MacDonald photo

ALBERT STOESSEL

Excerpts from the Press

The reading of Tschaikovsky's "Romeo and Juliet" was carefully planned and gloriously carried out; a performance glowing with passion; a performance of tragic intensity in the Friar Laurence and street brawl music and in the closing measures. For once the horns in the syncopated accompaniment to the famous love melody were effectively brought out: were inseparable from the melody itself, the one not to be thought of without the other.—*Philip Hale, Boston Herald.*

Guest Conductor Brings Novelties. By virtues of an eloquent guest conductor, three splendid works never before played here, and three more works almost as unfamiliar, the regular concert of the Boston Symphony Orchestra yesterday afternoon in Symphony Hall proved the most unusual, and altogether one of the most interesting thus far in the season. The conductor was the American, Albert Stoessel. He came preceded by a formidable reputation—his talents, both as program-maker and conductor, more than justified that reputation.—Too much cannot be said for the tact with which the program was arranged.—*Boston Traveler.*

Stoessel as Symphony Guest Directs Absorbing Concert. No doubt, Mr. Stoessel had in mind not only the listener (for whom the program was excellently made) but himself, wishing to show his mastery over a wide range of music. He was eminently successful. From the opening Bach transcription it was apparent that Stoessel is a conductor of authority, of first-rate technic, of sensitiveness to musical line, and a man endowed with knowledge of orchestral balance and tone quality. There was not a dull moment in the concert.—And throughout the program the orchestra played under Stoessel's baton with brilliance and precision. The audience was most responsive to Stoessel's conducting and to the novelties as well.—*Moses Smith, Boston American.*

The program which Mr. Stoessel had prepared was rich in novel interest.—The performances yesterday of the pieces by James and Weinberger were as witty and brilliant as the compositions themselves. Delius' wistful, reticent, tonal expression of the mood of one who finds sadness as well as joy in vernal things was sympathetically interpreted.—*Warren Storey Smith, Boston Post.*

Mr. Stoessel is a well-grounded and practiced, authoritative and musicianly leader. He has a firm grasp of the music he undertakes to perform and has no difficulty in obtaining from his players the effects he is after. He had of course, in this instance, a superb instrument to play upon, and he was quick to acknowledge the players' part in his unquestionable success.—*L. A. S., Christian Science Monitor.*

Those who view the considerable difficulties of Bach with disfavor should have heard his "Fantasia in G" as played by the incomparable string section of the orchestra, the poetry with which technical "exercises" may be invested, the effectiveness with which organ music may be arranged for a string orchestra, a medium of musical expression different from the organ of Bach's time and the fine degrees of tone shading which Albert Stoessel imparted to the assembled string choirs. One heard a plastic and sympathetic rendition of the delicious "Haffner" symphony.—The "minuette" was heard with the delicacy and charm of any courtly dance and in the other movements agile strings lent all possible eloquence to a rapidly-unfolding tale of tonal beauty. This orchestra is as capable and fluent with Mozart as any orchestra might be. Stoessel's treatment of the "Andante" was particularly enjoyable and artistic.—Again matchless violoncelli in upswelling voice charmed, for this conductor did not overlook the magnificent crescendo of the "Prelude" to Tristan. It was a perfect rendition of the most glorious music that has as yet been given mankind.—Albert Stoessel, new to this city save for his compositions, held his forces well in hand and directed with skill and authority. His arrangement of the "Cathedrale Engloutie" shows his ability in orchestration, a work which must be accepted as a distinct contribution to the literature of orchestral music. Surely Debussy himself would have approved.—*Providence Journal.*

Albert Stoessel is: Director of the Opera and Orchestra Departments of the Juilliard Graduate School in New York. Conductor of: The Oratorio Society of New York, The Westchester County Choral Society and the Worcester Festival. Musical Director of Chautauqua Institution.

Personal Representative: ALBION ADAMS, Steinway Hall, New York

José Iturbi Offers Impeccable Recital for Chicago Audience

Arthur Kraft Fêted Soloist with Dasch Ensemble—Lawrence College A Cappella Choir Gives Four Concerts in Two Days

CHICAGO.—José Iturbi gave a piano recital on February 5 at Orchestra Hall, which was attended not only by the layman but also by many members of the musical profession. The program was unusual in that it consisted primarily of sonatas—Mozart's D major, Beethoven's in C sharp minor (Moonlight), Schumann's G minor and Ravel's Sonatina.

Iturbi is one of the most popular pianists who annually come to Chicago, and each year he reveals the many reasons for which the profession fêtes him. His recitals are real lessons in piano playing, for his technic is impeccable. His interpretations are always sane and the beautiful tone that he draws from his instrument delights his hearers. He was received enthusiastically.

ARTHUR KRAFT WITH DASCH ENSEMBLE

Arthur Kraft, who is fulfilling many engagements this season, was the guest artist with the George Dasch Ensemble Players at Fullerton Hall, on February 5. The popular tenor sang three songs by Joseph Holbrooke —Bronwen's Song, the Coward's Exit and Come Not When I Am Dead. In fine voice, he delighted his hearers and won their full approval.

LAWRENCE COLLEGE A CAPPELLA CHOIR

The Lawrence College A Cappella Choir, directed by Dean Carl J. Waterman of Lawrence Conservatory of Music at Appleton, Wis., were heard in Chicago and vicinity over the week-end of February 5. They made the following appearances: in the morning of February 5 at Hyde Park Methodist Episcopal Church; that afternoon at Chicago University chapel; in the evening at Oak Park Euclid Avenue Methodist Church; and on February 6, a broadcast over Station WMAQ.

Dean Waterman has diligently trained his choir, which gave such a good account of itself as to forecast that it will return to Chicago during the World's Fair. There is a demand for *a cappella* choirs when the organization has so much to offer as this one. The Lawrence Conservatory of Music may well be proud of its choir. It deserves national recognition.

SPRY-ZEHR JOINT RECITAL

Walter Spry and Isabel Zehr gave a joint recital at Kimball Hall on February 7. Though a blizzard raged outside, the audience was large, attesting the following of the two artists. Mr. Spry's contributions included works by MacDowell, MacFadyen, Brahms, Chopin, Respighi, Hurum and Liszt. Mr. Spry has long been regarded one of Chicago's leading pianists and teachers, and on this occasion he lived up to his reputation as an interpreter of the classics as well as of the moderns. Miss Zehr honored the American composer with works by Chamberlain, Samuels, Quilter and a lovely song by Snodgrass entitled, You Are the Tide. In the first part of the program the contralto showed her ability as an interpreter of Wagner, Wolf and Trunk Lieder.

CHICAGO MUSICAL COLLEGE AND Y. M. C. A. AFFILIATE

An affiliation has been completed between the Chicago Musical College and the Central Y. M. C. A. College, two of the oldest educational institutions of the city. A cooperative program of music and academic subjects for the students of both has been arranged.

HANNA BUTLER PUPIL HEARD

Ruth Loftus, soprano and artist-student of Hanna Butler, gave a program at the Illinois Women's Athletic Club on February 5 which met with the instant approval of a large audience. In songs by Cimara, Skerritt, Hammond, Carpenter, Rabey, Sibella and Richard Strauss, Miss Loftus revealed herself a well trained singer, with a voice of unusual quality and fine interpretative ability. Her fine singing reflected the careful training of Mrs. Butler.

MUSICIANS' CLUB OF WOMEN

The concert given by the Musicians Club of Women at Curtiss Hall on February 6, enlisted the services of Elizabeth Olk-Roehlk, Frances Hunter, Marie Moll Pettibone, Amy Neill and a choral ensemble group of twelve, assisted by Almada Biery Jones and Elizabeth Harting Percy, violinists.

BUCHHALTER MUSICAL ARTS FORUM

At the last meeting of the Buchhalter Musical Arts Forum, on February 3, a program was given in commemoration of the births of Mozart and Schubert. Ruth Fleischmann, Adelaide Berkman and Jeanette Albert, pianists, Mrs. D. H. Danek, reader, and Dorothy Derrfuss, soprano, furnished the program made up entirely of works of these two masters. Mrs. Danek's reading was on the life of Schubert from data compiled by Isadore Buchhalter.

ENGLEWOOD Y. M. C. A. MALE CHORUS

The Englewood Y. M. C. A. Male Chorus presented a musical show, The Three Loves, by its director, Maurice G. Ivins, at the clubrooms on February 8. Mr. Ivins' plan of building programs with a story running through them to give the songs dramatic settings, is a novel idea and a successful one, judging from the enthusiastic reception accorded this original production. It is Mr. Ivins' intention to give these programs several times during the season in various places.

CHICAGO MUSICAL COLLEGE NEWS

Dr. Wesley LaViolette lectured on January 14 before the Music Teachers' Association in Grand Rapids, Mich., and examined the music department at Webster College, St. Louis, Mo., on January 21. He performs the latter service twice a year. The Grand Rapids Association is planning to have Dr. LaViolette there for a full week in June.

Karl McGuire was presented in recital on January 25. Mr. McGuire is an artist-pupil of Lillian Powers and head of the piano department at Moody Bible Institute. Mr. McGuire also played at the Stevens Hotel under the auspices of the Illinois Federation of Women's Clubs, January 22.

Miriam Ulrich, artist-student of Edward Collins, is a member of the George Dasch Ensemble Players and plays with this organization every Sunday afternoon at the Art Institute.

Marshall Sumner, pupil of Alexander Raab, appeared as soloist with the Los Angeles Philharmonic Orchestra, on February 5, playing the Rachmaninoff D minor concerto. Mr. Sumner has left for Australia for a concert tour of five months.

Mabel Rose, mezzo-contralto, student of O. Stuart Barker, has been engaged for two programs weekly over Station WWAE, Hammond. Lillian Nielson, lyric soprano, another pupil of this teacher, sings twice monthly over Station WKBB, Joliet. Naomi Cullen Cook, dramatic soprano, was soloist at the Maywood Garden Club, January 9. Freddie C. Cooper, Naomi Cullen Cook, sopranos; Joy Luidens, contralto, and John Thompson, tenor, all studying with Mr. Barker, were soloists in an abridged presentation of The Messiah at Buena Memorial Presbyterian Church, January 22.

SIGMA ALPHA IOTA CHICAGO CHAPTERS

Chicago chapters of Sigma Alpha Iota presented an inter-chapter musicale at the fraternity rooms, Allerton Hotel, February 9. Leola Aikman, soprano; Emma Mencke, Marjorie Dorn, pianists; Almada Jones, violinist, and a string quartet made up of Alice Guernsey, Katherine Finlay, Marian Bey and Katherine Recher participated.

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BERÚMEN TO RETURN TO CONCERT STAGE

During Temporary Retirement, Pianist Has Enlarged His Repertoire—Cites "New" Music Among Works of Familiar Composers

Ernesto Berúmen is a believer in the "de Pachmann method" of deepening and enhancing piano art—that is, a period of withdrawal from active concertizing for the purpose of polishing technic and the study of musical content. Mr. Berúmen, for twelve years heard annually in New York at Aeolian, Town or Carnegie halls, has been asked frequently why he has confined himself to teaching at the La Forge-Berúmen Studios for the last several seasons.

"The reason is simple, really," explained the pianist. "After twelve years of appearing before the public, and striving in this time to present programs whose contents were diverse and varied and at the same time did not recede from the best musical standards, I found myself ready for a breathing spell. It is the most taxing—even though the most fascinating—task possible to carry through the selection, assimilation and mechanical preparation of a yearly concert program. At least, it is if one is unwilling to fall into the rut of presenting over and over again music which, for all its value, has become routine fare.

INTEREST IN MODERN SCORES

"Another thing," continued Mr. Berúmen, "at the time that I decided to emulate de Pachmann by a temporary retirement, I had no sympathy or interest in modern music, and I wished for time to look into this hitherto uncongenial musical medium and discover for myself the fascination that some of my colleagues had found."

Asked the result of his research, Mr. Berúmen admitted that he had fallen under the spell of modernism, although, of course, not to the extent of renouncing his classic allegiance.

"I feel that my repertoire is enriched," he said, "by the addition of music by Hindemith, Bax, Antheil, Henry Cowell and others of their cult. When I return to the concert platform—which I intend to do in the not far distant future—it will be with renewed zest, an art that I feel has grown, and a program that will maintain my principle of staying out of a musical rut."

"You would send pianists to the moderns to refresh their repertoire?" I inquired.

"Not necessarily," was the decided reply. "Naturally, that is the first source from which one seeks something new, or at least unfamiliar. But there is a wealth of little-heard music among the works of the long-established masters.

CHOOSING CHOPIN NUMBERS

"Chopin has a place on the majority of piano programs, but, as a rule, performers choose from a limited number of his compositions. Chopin wrote a beautiful concert allegro, sets of variations, rondos—all seldom played. There are Beethoven sonatas, works of his maturest genius, which are overlooked in favor of the more flamboyant examples of his art. Schumann, who is frequently—so frequently—represented by the Etudes Symphonique or the Carnaval, was also the author of a lovely and considerably less hackneyed sonata in F sharp minor. Turning to Brahms, one could mention his beautiful sonatas in F sharp minor and F minor. The latter, as far as I know, was played only once in New York this year and not at all last year.

Townsend photo
ERNESTO BERÚMEN

"I cannot understand why such masterpieces—I have mentioned only a few—are neglected. The belief that public taste craves the familiar may be one explanation, but I am afraid that another is that pianists are lazy and look with disfavor on the difficulties that attend the constant increasing of the music at their command."

During his recess from concert giving, Mr. Berúmen has also added to his activities at the La Forge-Berúmen Studios. One in which he is deeply interested is the weekly radio hour which features his and Mr. La Forge's artist-pupils every Thursday afternoon over the Columbia network. He is also presenting a series of lectures dealing with musical subjects, especially the psychological angle of the art. On February 22, he discussed the mechanical and poetical aspects of piano playing. One of the most striking of the lectures, and one which may be repeated, was on the Psychology of Stage Fright.

M. L. S.

Golschmann Back In St. Louis After Holiday

Don Cossacks Give Recital

ST. LOUIS, MO.—Returning from a two weeks' vacation in the South, Vladimir Golschmann resumed his leadership of the St. Louis Symphony Orchestra early this month, presenting an all-orchestral program comprising a Habanera by Louis Aubert (played here for the first time); a Mozart Concertante for oboe, bassoon, clarinet and horn; and the Tschaikowsky fourth symphony. The concert began with two sections from Edward MacDowell's Indian Suite, played in commemoration of the Peterborough Colony anniversary.

Once again Golschmann scored a triumph with his peculiar knack of injecting new thought into old scores that have become so threadbare as to seem almost immune to further treatment that would in any way revive or enhance their interest. Yet the Tschaikowsky opus shone forth resplendent, refurbished here and there with certain new dynamic contrasts and tempi variations, and with climaxes that excited the audience. The orchestra delivered a performance of unrivalled brilliance and effectiveness. The concert patrons refused to be bound by the rule of no applause between symphony movements, unleashing its enthusiasm at the end of both the first and third movements, and staging a prolonged demonstration at the conclusion.

RUSSIAN SINGERS APPEAR

The Don Cossacks made their second local appearance at the Odeon, as the third attraction in the Thuman-Cueny Artist Series. Under the exacting leadership of Serge Jaroff, these full-throated ex-officers of the Russian Imperial army gave a program of sacred and folk music of their native land in a manner that elicited much applause from the sizable audience. The only criticism that might be offered is in regard to the make-up of the program. There was a monotony that could have been relieved by the inclusion of choruses from some of the Russian operas and any number of the colorful works in various forms by Russian composers. Many and varied choral effects and a tremendous volume were features exploited by this well trained organization, and at the end of the program, two of the aggregation in Russian dances to choral accompaniment inspired the audience to the greatest demonstration of the evening.

CHORAL CONCERT GIVEN

The Liederkranz Club was heard in a concert of choral music at the Alhambra Grotto, under the direction of Ernst Hurtzwurm. A well chosen program was sung in capable fashion to a responsive audience that filled the auditorium. Assisting the club were the Steindel Quartet, who were heard in the Mozart piano quartet in G minor, to which the Polka from Alexandre Tansmann's Divertissements was added as an encore. This excellent quartet includes in its personnel, Corinne Frederick, pianist; Joseph Faerber, violinist; Herbert Van Den Burg, viola; Max Steindel, cello.

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Dobrowen Directs de Falla Score in Philadelphia Orchestra List

Braslau Is Fêted Soloist—Treble Clef Club Gives Works by Montani and Bornschein

PHILADELPHIA.—Issay Dobrowen, conducting the Philadelphia Orchestra in its concerts of February 3 and 4, gave a delightful reading of the Haydn Military symphony. Mr. Dobrowen used an orchestra much reduced in size, more nearly to approach the effect produced in the time of Haydn. Each movement was given with simplicity and delicacy, especially pleasing being the allegretto and minuet. Following the intermission came an arrangement of the de Falla ballet, El Amor Brujo. The concert version of this characteristic gypsy ballet, in twelve sections, uses a solo voice in three of the sections. Sophie Braslau, contralto, was the singer, and proved eminently suited to the part, both in color of voice and emotional adaptability. The sections are all essentially descriptive, and were beautifully performed by soloist and orchestra. Miss Braslau received warm applause, and numerous recalls at the close. Tschaikowsky's overture-fantasy, Romeo and Juliet, was also finely done, and the concert closed with the Polovetzian Dances from Prince Igor, brilliantly presented.

TREBLE CLEF CLUB CONCERT

The Treble Clef Club (Karl Schneider, conductor) gave an enjoyable concert at the Bellevue-Stratford on February 3, assisted by Caroline Wagner Green, soprano; Dorothy Johnstone Baseler, harpist; and the Elbee Quartet, composed of Lily Matison, first violin; Marion Head, second violin; Gabriel Braverman, viola, and Victor Gottlieb, cello, with Ralph Berkowitz, accompanist. Miss Matison and Mr. Gottlieb were heard in solo groups. An outstanding number was White Silence, a four-part chorus with piano and harp accompaniment, by Nicola Montani, dedicated in 1919 to Karl Schneider and the Treble Clef Club. The composer was present and was called upon by Mr. Schneider to rise in response to the applause. There was also the prize-winner of the international competition held by the club in 1932. Franz C. Bornschein was the winner with his composition, The Spirit of Light, a part song with soprano solo and accompaniment by piano, violin, viola, cello and harp. The quartet played a nocturne and scherzo by Borodin, and the concert closed with two choral numbers by Mabel W. Daniels. Mr. Schneider merits much praise for his excellent training of the club. The dynamics are good and the tone much improved since the last concert. Mrs. Humbert Borton Powell, president, presented Mr. Schneider with a baton in honor of his twentieth year as conductor of the club.

MR. AND MRS. GEORGE F. BOYLE GIVE MUSICALE-TEA

A group of invited guests enjoyed an afternoon of music at the studio of Mr. and Mrs. George F. Boyle on February 5. Ruth Strauss, pupil of Mr. Boyle, played the Beethoven G major concerto, revealing facile technic, fine tone quality and musical understanding. Elizabeth Pattillo, a former student, from Baltimore, gave an excellent performance of the A minor Schumann concerto. Mr. Boyle played the second piano arrangement of the orchestral score for each of the soloists. Dr. Thaddeus Rich, violinist, played Mr. Boyle's viola sonata, with the composer at the piano. It was a delightful composition, beautifully performed. Avis Charbonnel came from New York to play Mr. Boyle's piano sonata. This was equally interesting, and was warmly received. Mme. Charbonnel plays with force and brilliance. She very kindly gave an encore. After a special request, Mr. and Mrs. Boyle played his unpublished suite for two pianos, in five parts—Carneval, Nocturne, March, Waltz and Toccata. Although the suite is very barbaric in parts (to use the composer's own word), the Nocturne and Waltz are melodious and calm. The other portions are more brilliant, and at times, furious. All, however, show marked musicianship, and deserve a wide recognition. M. M. C.

American Artists Heard in Italy

ROME.—Two American concert artists heard in Italy recently were Paul Snyder, pianist, in Rome, Florence, Bologna and Milan; and Elisabeth Carrington, soprano, at the Sala Capizucchi, Rome. Mr. Snyder, whom this writer heard at the Milan Conservatory, hails from the Middle West, having made his American début with the Chicago Symphony Orchestra (under Frederick Stock) and for the past two years has been pursuing a finishing course with Artur Schnabel in Berlin. This is his first Italian tour. He presented a standard program of Schubert, Beethoven, Scarlatti, Mozart and Chopin. He revealed a brilliant technic, a sure sense of rhythm and a marked dynamic temperament. His musical sensibility, thoroughly schooled, appeared happiest in the second of the four Schubert impromptus and in the finale of the Mozart F major sonata. He took some liberties with the Waldstein sonata. Cordial applause.

Miss Carrington's offerings ranged from Monteverde and Scarlatti to modern groups comprising Wolf-Ferrari, Santoliquido and Carnevali among the Italians, and Morrow, Beach and Huntington-Woodman among the Americans. Your correspondent was unable to hear her concert, but press notices pay tribute to her notable qualities of voice and expression, as also to the charm of her personality. R. H.

Unusual Programs Given in Amsterdam

Hubermann, Borovsky and Yelly d'Aranyi Are Soloists

AMSTERDAM.—Edward van Beinum, young Dutch conductor, who has been taking Mengelberg's place at the head of the Concertgebouw Orchestra recently, presented some interesting programs. His admiration for Bruckner manifested itself in the performance of two of the symphonies, the third and the eighth, which received fiery and intense readings.

One of his concerts was entitled Musical Humor, and counted an amusing collection of items—Mozart's Musikalischer Spass, a satire on bad instrumentalists, Bach's Coffee Cantata, Stravinsky's Pièces Enfantines and Saint-Saëns' Carnaval des Animaux. In Bach's work the solo parts were sung by Hélène Cals, Louis van Tulder and Herman Schey, who besides being vocally excellent, gave the proper accent to the humorous touch. Another novelty worthy of mention was Debussy's Blessed Demoiselle.

FINE SOLO PERFORMANCES

Noteworthy among the soloists appearing with the orchestra was the Russian pianist Ania Dorfman, who gave to a Mendelssohn concerto a brilliant reading full of lightness and rhythmic charm. Mozart's A major piano concerto, as visualized by Robert Cassadesus, was finely etched and delicately tinted as an eighteenth century miniature. Cecilia Hansen, playing the Tschaikowsky violin concerto, was technically supreme and musically sound. She was likewise heard in recital when she charmed her hearers with works by Vivaldi, Bach, Schubert and others.

YELLY D'ARANYI SCORES

Yelly d'Aranyi presented a varied program at her recital and swept her audience off its feet with her extraordinary temperament. Whether it was a Partita by Bach, a Capriccio by Paganini or a rondo of Mozart, she played with such enthusiastic conviction and elan that the effect became nothing short of irresistible. Bronislaw Hubermann, who for years has enjoyed much popularity here, even increased it at his recent concert, given under the auspices of Kunst voor Allen. With the Utrecht Symphony Orchestra, Paul Grummer, cellist, and Siegfried Schultze, pianist, Hubermann gave us a highly original program. First the triple concerto of Beethoven, which is rarely performed, then Brahms' double concerto for violin and cello, and as final number the great work for violin by that master.

Alexander Borovsky, wizard of the keyboard, offered an exposition of his eminent qualities in a well-chosen program. His playing of Brahms' Paganini Variations impressed perhaps the most of all, although his conceptions of Beethoven, Chopin, Debussy and Prokofieff also presented much to admire.

The fourth concert in the Brahms series was devoted to chamber music and was given by the Guarneri Quartet, assisted by the pianist Stefan Bergman. A string quartet, piano quartet and quintet kept the interest of the audience until the last note. E. V. G.

ATTRACTIONS

GRAND OPERA

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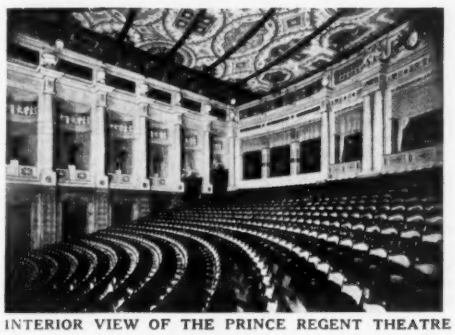
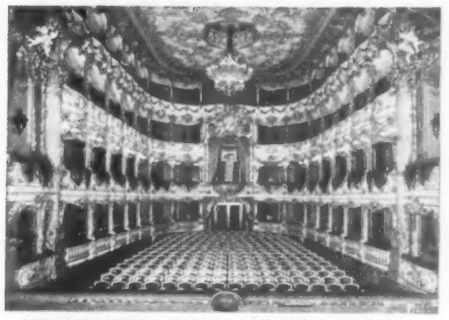
MUNICH FESTIVALS



INTERIOR VIEW OF THE PRINCE REGENT THEATRE

1933
OF THE BAVARIAN STATE THEATRES
JULY 18th to AUGUST 28th



INTERIOR VIEW OF THE RESIDENCE THEATRE

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Rienzi	July 18, Aug. 9
Der fliegende Holländer	July 20, Aug. 11
Tannhäuser	July 22, Aug. 13
Lohengrin	July 24, Aug. 15
Tristan und Isolde	July 26, Aug. 17
Die Meistersinger von Nürnberg	July 28, Aug. 19
Der Ring des Nibelungen	July 30, Aug. 1, 3, 5 and Aug. 20, 22, 24, 26
Parsifal	Aug. 7, 28

W. A. MOZART:

Figaros Hochzeit	July 21, 31, Aug. 10, 23
Die Zauberflöte	July 23, Aug. 8, 21
Don Giovanni	July 27, Aug. 12
Cosi fan tutte	Aug. 2, 16
Die Entführung aus dem Serail	Aug. 18

CONDUCTORS: Hans Knappertsbusch, Dr. Richard Strauss, Sir Thomas Beecham, Paul Schmitz, Karl Tutein

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NEW YORK CONCERTS

FEBRUARY 6

Leonora Cortez Equipped with musical feeling and understanding, a marked sense of style, and fleet and brilliantly effective fingers and wrists, it is small wonder that Leonora Cortez, American pianist, gave pleasure to her coterie of listeners at Carnegie Hall. In return they gave her abundant applause, leading to gratefully received encores.

The program opened with the Sicilienne, Bach-Galston, played with the required clarity and chasteness. Chopin's nocturne, E minor, and Barcarolle, had sympathetic treatment, especially the latter being a gratifying performance in romantic impetus and sense of contrast and climax.

Schumann's Etudes Symphoniques, given with the interpolation of the five posthumous variations left by the composer, had a wealth of considered exposition and cohesion, warm tone, and a rousingly done finale. Much enthusiasm rewarded the interpretation and execution.

Lighter compositions followed. Richard Strauss' rarely given Träumerei, Debussy's suite (Prelude, Sarabande, Toccata), Albeniz' El Puerto, and Dohnányi's set of interesting morceaux called Ruralia Hungarica. In all those numbers, Miss Cortez displayed her lighter pianistic graces, including delicate nuancing in phrase and tone, digital deftness, and also a decided flair for pictorial characterization.

FEBRUARY 7

Essex House Musicale The third Evelyn Brandt morning musicale, at the Essex House, presented Stell Andersen and Silvio Scionti, duo-pianists, Byrd Elyot, violinist, and Sonia Essin, contralto.

The program opened with Francoeur, Boulanger and Burleigh numbers, played by Miss Elyot with good tone. Miss Essin, in works of Schubert, Brahms, Strauss, Fauré, Franck, Purcell and La Forge, displayed a voice of range and deep quality. Interpretatively, she was at her best in Zueignung.

The pianists listed Chopin's Rondo (Pattison version), Maier's arrangement of the scherzo from Schumann's piano quartet, Trifante's Gracia, Castelnuovo-Tedesco's waltz from Alt Wein, Rachmaninoff's Romance, and Saint-Saëns' Scherzo. Brilliance and sonority were the two outstanding characteristics of this piano team. Yet the fine shadings, colorings and gradations in the Romance and the Schumann scherzo not only afforded contrast, but gave definite demonstration of the pianists' musicianship and finesse. A certain crisp humor and a clean-cut definition of details were features of their playing.

The audience was most cordial throughout. The guests of honor were Cyrena Van Gordon, Gladys Swarthout and Claudio Frigerio.

Philadelphia Orchestra Issay Dobrowen, conducting this New York concert of the Philadelphia Orchestra, offered the patrons a curious *pot-pourri* of music made up of diverse creative schools. The program held the Haydn Military Symphony (No. 11) in G major; de Falla's El Amor Brujo, in which Sophie Braslau sang the incidental solos; Tschaikowsky's overture, Romeo and Juliet; and the Polovetzkian Dances from Borodin's Prince Igor.

Although Mr. Dobrowen did not read the Haydn score with that delicacy and simplicity which the classic demands, even in an opus nicknamed "Military," yet he outshone his past performances as a conductor here in the vitality of his leadership of the de Falla suite and the Tschaikowsky overture. Mr. Dobrowen is an intensely dramatic director, and these works under performance were imbued with an electrical force that aroused his large audience to a high degree of enthusiasm.

El Amor Brujo, that scintillant symposium of Spanish music, primitive in expression, orchestrally vivid in coloring and crowded with invigorating cross rhythmic patterns, exerted its usual charm. Sophie Braslau was superb in her singing of the incidental solos, supplying them with the warmth of tonal color, gypsy-like in feeling, so necessary for their expression. Her Spanish enunciation had clarity and her voice interpreted the dramatic emotions of the texts with eloquence. The orchestra played the work delightfully and Mr. Dobrowen charged de Falla's music with living brilliancy.

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"His golden touch, the artistry of his phrasing, the mellow voice of his instrument, and the impeccable bowing, proved him a fitting artist to be with Chaliapin on his present tour of the United States."—*Washington (D. C.) Post, Dec. 13, 1932*

"He played with ***thorough musicianship*** and a good balance between fire and restraint."
—*N. Y. Times, Nov. 24, 1932.*

"***Artistically excellent,*** pleasing, displaying sufficient volume and brilliance."
—*Hartford (Conn.) Courant, Dec. 5, 1932.*

"He has a warm tone and interpretative gifts; his playing ***sure and brilliant.***"
—*Olin Downes, New York Times, Nov. 14, 1932.*

"A gifted and sensitive player."
—*Brooklyn Eagle, Nov. 14, 1932.*

"His playing seemed to strike a decided chord of popularity and his ***work was received with much enthusiasm.***"
—*Hartford Times, Dec. 5, 1932.*

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Musicians' Symphony Orchestra Another appearance of Antonia Brico, who led the orchestra of 200 unemployed musicians, confirmed the previous excellent impression she had made in New York with the baton. Again she showed technical and tonal command of her forces, with firm beat and keen sense of tempi, balance and proportion; and also, there were in the lady's readings, sound musicianship, spirited reaction, and interpretative interest that extended to the various styles of music she presented. Her purely orchestral numbers were Strauss' Don Juan, Weber's Freischütz overture, and Debussy's Fêtes. Miss Brico also led the accompaniments to some of the other works on the program.

Elisabeth Schumann gave delightful singing art and wholesouled delivery to her presentation of Strauss' Morgen and Ständchen; and two Mozart excerpts, Il re Pastore and Alleluia. Lovely tone, meticulous phrasing, and perfect understanding of moods and texts met with full-hearted response from the auditors.

The Vienna Sängerknaben were an additional rousingly successful feature of the program, with Dr. George Gruber guiding them to their best efforts in Pergolesi's Stabat Mater, the specially arranged quartet from Mozart's Magic Flute (with the solo part sung entrancingly by Mme. Schumann) and The Blue Danube, which won cheers. As customary, the lads also did The Star Spangled Banner, with the listeners standing reverently.

FEBRUARY 8

Inga Wank Another début recital was checked off the seasonal list on Wednesday afternoon when Inga Wank, contralto, appeared at Town Hall. Heralded as a protegée of Schumann-Heink, it is possible that her association with the veteran artist has had its part in fashioning her interpretative abilities, which are marked.

Miss Wank's voice is of operatic proportions, exceptionally well suited to compositions which are dramatic in flavor. However, it becomes weaker in the lower register, and there are some breaks between, bared by the difficult Die Allmacht of Schubert.

The program included songs of Ries, Brahms, Marx and Liszt, as well as Erda's aria from Das Rheingold, other operatic excerpts, and Buss und Reu from Bach's Matthäus Passion. There was also a short array of contemporary Americans.

Accompaniments of great beauty were furnished by Josefin Hartman Vollmer.

Grete Stueckgold Owing to the sudden indisposition of Lotte Lehmann, her recital for the benefit of the Town Hall Endowment Fund was taken over (in Town Hall) at extremely short notice by Grete Stueckgold.

The Metropolitan Opera House soprano, looking beautiful, and modish in pale blue, sang a program which began with Schumann's Der arme Peter, Die Kartenlegerin, Die Lotosblume and Der Nussbaum. Then followed a group of Hugo Wolf songs, Weylas Gesang, In dem Schatten meiner Locken, Wenn du mein Liebster, steigst zu Himmel and Ich Hab' in Penna einen Liebsten wohnen. The third section had songs in English by Michael Arne, Graham Peel, Martin Shaw and Thomas Arne. The final numbers were Strauss' Allerseelen, Einerlei, Schlechtes Wetter and Wie sollten wir geheim sie halten.

Mme. Stueckgold was in radiant vocal form, and although benefit recitals should not as a rule be placed under the critical microscope, it can be said that even were the custom to be broken, a conscientious reviewer would be moved only to warm praise of the artistic events of this evening of song.

Mme. Stueckgold's voice, unusually pure and clear, is also of ingratiating quality and permits her to mould her tones with elastic freedom. She exhibited unfailing vocal art and combined it with deep musical sensibility and complete power to project emotional expressiveness. Her enunciation and shading of texts is an object lesson in those difficult departments. She was as successful in English as in German.

The classical Lieder came fully into their own, what with Mme. Stueckgold's exquisite presentment of the classical line and her refined and deeply felt exposition of sentiment. It was only owing to recital limitations that the audience failed to succeed in having her repeat many of her irresistible interpretations. As it was, encores dotted the proceedings generously, and enthusiasm reigned throughout and after the regular program. Mme. Stueckgold has established herself this winter as undoubtedly in the front rank of song recitalists.

Juilliard Chamber Music Concert The Barrère-Salzedo-Britt combination of flute, harp and cello, and Paul Nordoff, pianist, were the beacons that drew a large audience to the Juilliard auditorium. The trio played Jean-Philippe Rameau's Pièces en Concert, the Children's Corner suite of Debussy, transcribed from the piano for harp, flute and cello by Carlos Salzedo, and Ravel's sonatine en trio, also adapted by Mr. Salzedo. The instrumental composite of flute, harp and cello offers an intriguing blend of contrasting tone quality and timbre, and it was welded into an ensemble of smoothness and balance. The audience applauded with sincere response, particularly for Mr. Salzedo's arrangement of the Debussy sequence, part of which had to be repeated. Mr. Nordoff revealed excellent technic and forceful and imaginative expression in César Franck's prelude, aria and finale. Mr. Barrère's solo prowess had full play in Griffes' Poem, with versatile Mr. Salzedo at the piano.

Tuskegee Institute Choir Following an engagement at the Music Hall in Radio City, the Tuskegee Institute Choir, under its able conductor, William L. Dawson, sang to a throng in Carnegie Hall. If the surroundings on this occasion were slightly less colorful than in Roxy's temple of song, the virile vocal style of the choristers was just as much in evidence, and there were many moments of thrilling sonority in their proclamation of a program largely of spirituals.

The tone of the chorus was again shown to be individual, at times verging on roughness, but the singers were able to convey emotion effectively by means of the vibrant quality of their vocalism. Some of their humming effects, as in Listen to the Lambs by Dett and an arrangement of Deep River by Burleigh, were superb.

The lengthy list included also Mr. Dawson's Oh, What a Beautiful City and I'm in His Care-O, as well as his arrangement of Steal Away, Nobody Knows de Trouble I See, Good News, Sun Down (to the Londonderry Air), Study Yo' Prayer and Great Day; Burleigh's version of Go Down, Moses; Dett's I'll Never Turn Back No More; Johnson's I Heard of a City Called Heaven; Christiansen's Lost in the Night; Speaks' Sylvia and Absent by Metcalf. Several unnamed soloists added to the effectiveness of the numbers. There were many encores.

FEBRUARY 9

Philharmonic Orchestra It is seldom the visiting conductor's pleasure to glorify the American composer, but on Thursday evening Bruno Walter took up the cause and shook two worthy compositions from the American musical plum tree. These were Arthur Shepherd's Horizons: Four Western Pieces for Orchestra (Westward; The Lone Prairie; The Old Chisholm Trail; Canyons) and Charles Martin Loeffler's The Death of Tintagiles, a tone poem based on Maeterlinck's tragedy of the same name, which wears the

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years gracefully, for it was composed in the nineties.

Neither work was new to New York. It was three years ago that the Cleveland Orchestra, under Nikolai Sokoloff, gave Mr. Shepherd's work its first hearing here, when it was fresh from its first triumph of winning the Juilliard Foundation award, representative of American composition worthy to be brought to the attention of the American public. The subject itself—the West—is a gigantic playground for the imaginative artist, and was a magic land to Mr. Shepherd. The score is brilliant, romantic, adventurous, and whispers rather than declaims of the far places through canyons and trails by turn. The climax of the suite is ably built in Canyons, magnificent, sturdy, and rich in color.

Maeterlinck's tragedy has moved Loeffler to the composition of an expert, realistic and exceedingly beautiful tone poem. The night, the crushing storm, the frail cry of the boy (Tintagiles), the agony of the helpless girl (Ygraine), are painted clearly and deftly in the score.

These two American contributions were played with brilliance by the orchestra, and so diverse in their idiom, were keenly contrasted by the conductor. The Beethoven fifth symphony closed the program.

Mildred Johnson A young American contralto, Mildred Johnson, presented a recital program at Steinway Hall which paid more than passing attention to indigenous composers. In the American section were bracketed We'll to the Woods, and Gather May (Griffes), I Am Like a Remnant of a Cloud of Autumn, also The Sleep That Flits on Baby's Eyes (Carpenter), I Call to Mind a Day (MacDermid), Transformation (Watts), and Into the Light (La Forge). These songs were preceded by Creation Hymn (Beethoven), Prepare Thyself Zion, from the Christmas Oratorio (Bach), Das Veilchen (Mozart), Morgen (Strauss), Widmung (Schumann), Quell Souffrance (Lenormand), Les Papillons (Chausson), Nuit d'Etoiles (Debussy), La Vague et la Cloche (Duparc), Weiche, Wotan! Weiche!, from Das Rheingold (Wagner), A Feast of Lanterns (Bantock), and In the Silence of Night (Rachmaninoff).

The singer's vocal organ is powerful and of extensive range, and her tonal production is skillfully controlled and richly hued in coloring. Miss Johnson has a good measure of interpretative ability, which was a contributory factor in her appreciative acclaim by the audience. George Vause shared in the applause for his artistic accompaniments.

FEBRUARY 10

Orchestra of the Institute of Musical Art The twentieth annual symphony concert by the students' orchestra of the Institute of Musical Art (Willem Willeke, conductor) took place in the Juilliard Auditorium on Friday evening before a large and distinguished audience. There were three purely orchestral items, Schubert's Unfinished Symphony, Wagner's Faust overture and the Brahms symphony No. 3; and also the concerto for piano and orchestra of d'Albert was given, featuring Vivian Rivkin as soloist. Mr. Willeke's players present a smoothly-knit ensemble, clean and precise attack and excellent balance of parts. Their performance is responsive, and the tone is bright and malleable. Miss Rivkin, at the piano in the d'Albert concerto, possesses a fluent technic and commands some excellent dynamic effects. She was the deserving recipient of much applause. The orchestra provided a tonal background appropriately shaded to set off the brilliance of the soloist. The audience gave Mr. Willeke consistent evidence of their enjoyment, and he shared their plaudits with the orchestra.

Due to press exigencies, the Musical Courier will publish reviews of the week-end concerts of February 11 and 12 in the issue of February 25.—Editor's Note.

Bolognini to Be Soloist with Philharmonic in April

Remo Bolognini, assistant concertmaster of the New York Philharmonic Symphony Orchestra, will be the last soloist of this season appearing under the baton of Toscanini in April.

This artist, Argentine by birth, left his country in 1927 to tour with an ensemble. Soon after this he decided to strike out for himself and left the organization. Finally reaching the United States his first achievement was in Chicago when out of thirty-five contestants he was chosen as concertmaster of the Chicago Symphony Orchestra. He remained with that organization for two seasons, appearing at five of the concerts as violin soloist.

However, the young artist not feeling satisfied with his work decided to go to Belgium to study with Ysaye, and after a favorable audition with the master remained to study with him for two years.

During and following this instruction, Mr. Bolognini made a tour of Europe which included Bayreuth, Cologne, Berlin, Amsterdam, The Hague, London, Paris, Brussels and cities in Alsace-Lorraine. In Bayreuth, he played with the orchestra under Toscanini. Some time later Mr. Bolognini received a telegram from Toscanini offering him a place with the New York Philharmonic-Symphony Orchestra, which he joined the season of 1931-32. In the spring of 1932, Mr. Bolognini was soloist with this organization, and immediately followed this with a trip to South America during which he played twelve concerts covering territory in the Argentine and Uruguay.

In Buenos Aires he made five appearances on one occasion as soloist with the Colon Symphony Orchestra, when he played the Mozart fourth concerto and the Brahms concerto.

Beside work with orchestra and as concert artist, Mr. Bolognini has given many radio concerts from Chicago and from the Argentine, and this summer will take a further step in his work when he is to teach a few pupils.

Large Audiences Attend Concerts in Pacific Coast City

Los Angeles.—Excitement of a happy nature was caused by the two recitals of Fritz Kreisler. Old observers agree that he revealed qualities of tone and style, subtleties of technic and a heart-appeal which showed him in a rare frame of mind. The first concert was sold out; for the second Ruth Cowan, resident NBC manager, had to requisition some 500 chairs which were placed on the stage and in the orchestra pit.

The Philharmonic Auditorium was well populated when an all-Russian Sunday program was offered by the Los Angeles Philharmonic Orchestra under the baton of Dr. Artur Rodzinski. Performers and maestro were fêted, as was a young Australian, Marshall Summner, a protegée of Alexander Raab, who is teaching here. The program consisted of Ivanoff's Caucasian Sketches, the third Rachmaninoff concerto and Rimsky-Korsakoff's Sheherazade.

A charming voice and fine equipment were revealed by Florence Rubens, soprano soloist, who won easy guest honors, when the Woman's Lyric Club gave a pleasing program under J. B. Poulin's leadership. Miss Rubens is a product of the Bertha Vaughn studio.

Decidedly gratifying standards were revealed when Adele Bucklin, first violin; Helen Virginia Camp, second violin; Nancy Thomas, viola; Mary Bucklin, cello; Gladys Buell, pianist; Marie Fox, soprano, and Thelma Olin, accompanist, presented a program of original works, representative of the regular composition class conducted at Mills College by Domenico Brescia, distinguished San Francisco pedagogue and composer. The work of Miss Buell, judging from piano pieces and a piano quintet, indeed bears watching. B. D. U.

American Academy Gives Matinees

The fifth matinee of the American Academy of Dramatic Arts (established by Franklin Sargent in 1884), given at the Lyceum Theatre, New York, February 3, brought two plays, Saturday's Children (Anderson) and Arms and the Man (Shaw). The opening comedy was pleasingly given by (in the order of excellence) Hope Holley, Helen Thomas, Robert Thomsen, James Backus, Paul Ames and Reneice Buck. Shaw's three-act comedy was presented to the capacity audience in picturesque fashion, with Russian stage-settings and costumes, which helped the cast of eight actors to give a realistic performance. The major actors were Elizabeth Stillwell, Carol Fraenkel, Allan Stuart and Alice Conried, all of whom were convincing in their portrayals. Garson Kanin, Charles Lender, Martin Gabel and Paul Ames were also members of the cast, and an atmosphere of interest prevailed throughout the entire performance.

The sixth matinee offered The Cajun, tragic play (Ada J. Carver); Lorna Voltare as the Mother and Edith Pritchard as the Daughter giving impersonations with excellent delineation. Completing the cast were Ralph Shipman, Robert Thomsen, John Bryard and Paul Ames. Hay Fever, three-act comedy (Coward) was highly enjoyed, the young actors collaborating with spirit and purpose. Nancy Dillon had the lead, Ronald Brogan seconding her. Throughout there was fine intelligence of action, and the applause was extensive. Jean Blakeslee, Helen Wright, John Swan, Clyde Turner, Gloria Gill, Stanley Gorham and Edith Tachna supported the principals. F. W. R.

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Voice—Karleton Hackett, Theodore Harrison, Charles La Berge, Elaine De Sellem, John T. Read, William Nordin.

Violin—Mischa Mischakoff, Herbert Butler, Scott A. Willits, Walter Aschenbrenner, Kenneth Fiske, Stella Roberts, Henry Sopkin.

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FOREIGN NEWS IN BRIEF

Hamburg's Brahms Festival

HAMBURG.—This city, the birthplace of Brahms, will celebrate the hundredth anniversary of his birth with an official commemoration by the Senate of the Free City, to take place in the town hall on May 7 (Brahms' birthday). The famous choir of St. Michael's Church under Prof. Sittard will sing a cappella works by the master. From May 12 to 19 the Hamburg Philharmonic Society will give festival performances of the German Requiem, the Tragic Overture, the fourth symphony and other works, probably under Dr. Muck. Adolf Busch is slated to play the violin concerto, and the Busch Quartet and others are scheduled for chamber works. E. W.-M.

Prince Applies for Announcer Job

STOCKHOLM.—Ensign Lennart Bernadotte, formerly Prince Lennart of Sweden and a grandson of the King of Sweden, has applied for employment as an announcer at the studios of the Swedish Broadcasting Company, according to the Stockholm Aftonbladet. He is one of about one hundred applicants for the post.

Prince Lennart defied his grandfather, King Gustav, and broke through the constitutional rules by marrying Karin Nissvandt, a beautiful nineteen-year-old blonde (and daughter of a Stockholm accountant) in London last March. This was followed by a reconciliation with the King of Sweden, but there was no restitution of the bridegroom's royal rights. K.

Scotland Nurses Bach

GLASGOW.—Ever since the advent of W. G. Whittaker as principal of the Scottish National Academy of Music and as professor of music at the University of Glasgow, that city has become one of the main nurseries of Bach music in the country. A feature of the activities of the faculty now is the weekly recitals of Bach chorales and preludes on two pianos which are given on Fridays. Prof. Whittaker does a brief talk on each number immediately before its performance. W. S.

Rimsky-Korsakoff Piano Concerto

GLASGOW.—Rimsky-Korsakoff's piano concerto in C sharp minor was performed here by the Scottish Orchestra, with Boris Golschmann as soloist. The concerto is commonplace and not in the composer's familiar idiom at all, but it contrasted well with Stravinsky's L'Oiseau de Feu given in the same program. Golschmann's playing was enthusiastically applauded. W. S.

Scottish Première for Bax

GLASGOW.—The fourth symphony of Arnold Bax, which received its world première under the baton of Basil Cameron in San Francisco last March, was heard for the first time in Scotland, January 24. It was performed here by the Scottish Orchestra, conducted by John Barbirolli, and was favorably received. Alexandre Borovsky, solo pianist, appeared in Bach and Mozart concertos at the same concert. W. S.

Famous London Concert Feature Abandoned

LONDON.—One of London's oldest musical institutions, the Good Friday concert at the Crystal Palace, is to be abandoned this year through lack of public support. The Crystal Palace was built in Queen Victoria's day for the advancement of art and popular science. It is the biggest hall in London, and the home of the famous Handel festivals. C. S.

Josef Marx for Turkey

VIENNA.—Prof. Josef Marx, formerly rector of the Vienna Academy of Music, and internationally known as a composer, has been called to Istanbul to reorganize the Conservatory, the only institution of its kind in Turkey. R.

Vladigeroff a Royal Professor

VIENNA.—Pantcho Vladigeroff, the young Bulgarian composer who has made a name for himself in Germany, received a call to Sofia from the King of Bulgaria, to teach at the Conservatory, with the title of Royal Professor. Vladigeroff scored success with incidental music for stage productions by Max Reinhardt. He is also an accomplished pianist. R.

American Pianist Wins Prize

LONDON.—Ray Lév, American pianist and pupil of Tobias Matthay, has been awarded the Chopin prize presented by Harriet Cohen. The playing of Miss Lév was of such outstanding merit that the judges did not even commend any of the other competitors. M. M.

Soviet Composers Form Union

The latest issue of the Soviet Culture Review bears an article on the recently formed Soviet Composers Union. According to the information it gives, the organization's main object is "to rally all composers and other prominent musicians who have adopted the Soviet platform, and who are actively participating in the creation of a new musical culture." The union is engaged in promoting lectures, recitals and special performances to familiarize the public with the new music. They also organize classes in composition and for the study of contemporary Western musical art. The union hopes to establish close relations with musicians of other countries by correspondence, exchange of compositions and personal contact. Foreign composers will be invited to the U.S.S.R. and Soviet composers will visit other lands.

Edith Mason at Rome Opera

ROME.—In the operatic field, mention is due to Edith Mason Polacco, who has replaced Pampanini as Butterfly at the Rome Opera. Her intimately poetic and sincerely moving portrayal has won copious plaudits. The Chicago baritone Gaetano Viviani, after making a vivid presentation of Palla de' Mozzi at the Teatro Massimo of Palermo, under composer Gino Marinuzzi's baton, is now scoring at La Scala with an authoritative Telramund. Franco Foresta (Frank Forest) and Giuseppe Bentonelli (Joseph Benton) are two of the rare American tenors who are making good in Italy in the face of enormous difficulties.

Among Italian singers who are American favorites, a word should be added regarding Beniamino Gigli and Giacomo Rimini. Gigli's demand for 20,000 lire a night at La Scala ($1,000) was refused. He then demanded, as an alternative, a percentage basis on the receipts, and so packed the house that he actually got 25,000 lire a night. The tenor's name created an enormous expectation, and both his Chénier and his Des Grieux in French were listened to and applauded with intense interest and enthusiasm. He is now arousing similar excitement at Rome in Gioconda. It is quite understandable in a public which is starved for first-class tenor voices, after those they have had to listen to for so long, since it is well-known that no new voices are forthcoming here so far to replace the old-timers. Rimini has scored heavily as Schicchi at La Scala, a masterful portrayal. R. H.

Fay Foster Enjoyed in Pennsylvania

WYNCOTE, PA.—Fay Foster presented a Chinese program on January 18 at the Women's Club here. The list included a group of songs by Frances Church, poems by Dr. Sum Nung-Au-Young and music by Miss Foster. Then came readings by Magdelene Helriegel, and the second half of the program was devoted to the Foster opera, The Moon Lady, sung by Julia Harper (Moon Lady), Frances Church (Property Man), and Mary Anna Georg (Narrator), with Miss Foster at the piano. This was an entertainment of a distinctly novel character, the costumes and settings artistic and authentic, and the delicate lyricism of the music excellently projected by the cast. The audience gave every manifestation of delight in the offerings of Miss Foster and her troupe. B.

OBITUARY

Henri Duparc

PARIS.—Henri Duparc, composer, died on February 12 at the age of eighty-five. He was born in Paris, January 21, 1848. For forty-eight years he had been in retirement in the Pyrenees, owing to a nervous malady. Duparc discovered his musical proclivities when he was a pupil of César Franck at the Jesuit College of Vaugirard in Paris. He abandoned the study of law to devote himself to a musical career, and first brought out Feuilles Volantes, a series of piano pieces. He was the author of the symphonic poem Lénore and an orchestral piece, Aux Etoiles, as well as many songs which have attained world-wide popularity. The symphonic poem was given its first performance at Pasdeloup's Concerts Populaires in 1877, and Saint-Saëns and Franck arranged it for two pianos and for four hands on one piano. Duparc's work was notable for its meticulous craftsmanship as well as for musical content. He was a founder of the Société Nationale de Musique. C.

Mrs. Joseph Leidy

PHILADELPHIA.—Mrs. Helen Redington Carter Leidy, president of the Philadelphia Grand Opera Company, and widow of Dr. Joseph Leidy II, noted physician, died here on February 9. The Philadelphia Grand Opera Company, which suspended its activities during 1932-33, functioned for five years under the presidency of Mrs. Leidy. Mrs. Mary Louise Curtis Bok is chairman of the board of directors. During Mrs. Leidy's administration the organization presented the American première of Alban Berg's Wozzeck, giving the work first in Philadelphia and later at the Metropolitan Opera House in New York. Mrs. Leidy was approached last year by representatives of Radio City, New York, in a plan to install the Philadelphia Grand Opera Company in the Radio City Music Hall. During the war Mrs. Leidy was an ardent relief worker, and was three times honored by the French Government for her activities as chairman of the French War Relief Committee of this city. After hostilities had ceased, she continued her work toward reconstruction and relief in France, and the French Government decorated her first with the bronze, and later with the gold, Reconnaissance Medals. She is survived by her mother, a daughter, two sons, a sister and a brother. P.

Zoltan Doehme

BERLIN.—Zoltan Doehme, the husband of the late Lillian Nordica, died recently in Munich at the age of sixty-four. The end was sudden. Doehme had a beautiful tenor voice, but excessive stage fright prevented him from achieving an outstanding position. He sang Parsifal in Bayreuth, on Nordica's recommendation, and appeared in various other German opera houses. T.

Heinrich Meyn

WASHINGTON, D. C.—Heinrich Meyn, baritone, died on February 6 at his late residence, after an illness of four years. Mr. Meyn was born in Hamburg, and received his musical training in his native country under Stockhausen. He came to America in 1890 and was for many years baritone soloist with various oratorio societies and symphony orchestras in Boston, New York and throughout the country.

In 1900 he married Mary Agnew, daughter of John T. Agnew, of New York City, and with her spent many years travelling in Europe. Upon his return from abroad, following her death in 1925, he came to Washington, where he has since made his home with his sister and brother-in-law, Mr. and Mrs. Carlton van Valkenburg. G. S. S.

Mrs. Thomas Carrick Burke

PORTLAND, ORE.—Mrs. Thomas Carrick Burke, the former Frances Striegel, died suddenly here on February 7, following a lecture which she delivered on Modern Music. Mrs. Burke concluded the address with perfect aplomb, and was stricken before she left the platform. Prominent in music circles here and a director since 1926 of the Ellison-White Conservatory, Mrs. Burke had been a teacher of music for over thirty years. She studied as a girl at the Chicago Musical College, where she won the diamond for piano playing three consecutive years, and for two years was a pupil of Leschetizky in Vienna. After her marriage, which took place in Des Moines, Ia., in 1899, she was active as a teacher and founded MacDowell Clubs here and in Baker, Ore. Her husband, Judge Thomas Carrick Burke, and a son and daughter survive.

Mrs. Emma L. Conover

BELLEVILLE, N. J.—Mrs. Emma L. Conover, who retired several years ago from the post of contralto soloist at St. Paul's Church, New York, died at her home here on February 9. Mrs. Conover had been soloist at St. Paul's Church for many years, was in the choir of Christ Episcopal Church, a member of the Nutley Choral Club, and an honorary member of the Saint Cecilia Club. Her daughter and a brother survive. B.

Gabriel L. Hines

PHILADELPHIA, PA.—Gabriel L. Hines, composer and conductor, died on February 11 at the age of forty-three. Mr. Hines conducted several theatre orchestras, and was the composer of the cantata, The Pilgrim's Voyage, which received second prize in the Panama-Pacific Exposition and was conducted by him there in 1915. He had been music director at Swarthmore College, head of the musical theory department at Ohio Wesleyan University and head of the music department at Pennsylvania College for Women. He leaves a wife and two sons. P.

Johnston L. Redmond

WASHINGTON, D. C.—Johnston L. Redmond, of New York, died here on February 11, at the Emergency Hospital. Mr. Redmond, who was forty-five years old, was a director of the Metropolitan Opera and Real Estate Company. He was also identified with extensive Catholic charities. In 1919 he married Katharine Sergeant Haven, niece of the late George G. Haven, former president of the board of directors of the Metropolitan Opera and Real Estate Company. Survivors are his wife, two sons, two daughters, and a brother. D.

Mrs. Bertha Cushing Child

PARIS.—Mrs. Bertha Cushing Child, American singer, died here on February 9 at the age of sixty-one. Mrs. Cushing, who had been in this city for the last seven years, had retired from professional life. While in the United States, she appeared with the Boston Symphony Orchestra and other organizations. Two sons and a daughter survive. D.

Albert Gouron

NICE, FRANCE.—Albert Gouron, tenor, died here on February 1 at the age of seventy-two. He was known in operatic circles as "Alvarez." P.

AT THE POINT OF THE PEN

STUART ROSS
as one of his vocal students sees him.

PAUL BECHERT NOT WITH MUSICAL COURIER

Paul Bechert, former Vienna representative of the Musical Courier, is no longer connected with its interests in the Austrian capital.

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Paris Extends a Welcome to the Vocal Art of Dusolina Giannini

Soprano's Recital Leads to Immediate Second Appearance—A Troublous Pavlowa Celebration — American Music Festival Not a Première in Turin

PARIS.—She came, she sang, she conquered. Added another public to the long list of places that respond to her enchanting charm and artistry. Dusolina Giannini's first Paris appearance was as soloist with the Colonne Orchestra, Paul Paray conducting. An over-crowded house (the Chatelet is, I believe, the largest theatre in Paris) greeted her, gave her a rousing welcome, storms of applause, and no less than three ovations. They say the Parisians do not take to singers, but let a Dusolina Giannini come along, and see them rally. If the Parisian heart is wont to close to singers, Giannini's first note opened it wide. She is "in," as they say, and can now proceed to make herself at home here.

Mme. Giannini's arias with the orchestra were La Vestale (Spontini), Divinités du Styx (Gluck) and Casta Diva, from Norma (Bellini). Which she sang with the lovely vocal quality, stylistic placidity and musicianship that everybody loves in her—not to overlook her attractive appearance and engaging manner. Her recital February 3 is at this writing completely sold out. As Rossini said to Arditi's wife, let me say to Dusolina Giannini, "Brava l'Americana!"

REQUIESCAT IN PACE

A presentation in memory of Pavlowa was announced for January 23, at the Champs-Elysées Theatre, with Maria Kousnezoff, Eugenia Poplavska, Henry Taneeff, Solagne Schwarz, Boris Kniaseff, Duscha, Lesprilova, Eugene Bigot, C. Lischke, Dimitri Andreieff, *et al*, taking part. The announcement was not universally welcomed, and open letters to the press appeared, letters of vehement protestation, signed by numbers who thought the affair should not be allowed. Other letters came from the opposite camp. I cannot say exactly what the point of the whole business was, and I imagine it has to do with very human feelings often found in theatrical circles. Let them quarrel all they want to, said I, and I shall not go near a place where the memory of an artist I loved is being honored under such conditions. Those letters were enough to shed over it the glow of something one did not like.

FRENCH MUSIC

An unusually interesting concert of French music was given by the Lamoureux Orchestra in its series of Wednesday evening séances. Albert Wolff had prepared a list of the prelude and Act II of Fauré's Penelope, Symphonic Variations for piano and orchestra, by Franck, and the second act of Ariane et Barbe-Bleue, by Paul Dukas. The vocal soloists were Mmes. Balguerie, Marnelle, Dassy, Blanc, Mansion, de Floran, MM. Serrano, Tynaire and Planel. Highly sensitive readings were given of this exquisite music—music whose heart is not on the sleeve, perhaps, but which becomes more lovable with every hearing. François Lang, soloist in the Symphonic Variations, won a brilliant success in a composition that needs just his qualities to make it give you what you want.

NEW WORKS

The 540th concert of the Société Nationale de Musique brought forward a quantity of new works, so many that all I can hope to do is to name them and their protagonists: string quartet, by E. Bozza; De l'angélus de l'aube à l'angélus du soir, for piano, by Edmond Marc; D'un roseau, for flute and piano, by Adolphe Borchard; Trois Poemes, for voice and piano, by Jacques Pillois; Iles, for violin and piano, by M. P. Cafagna; Soirs amoricains, for piano, by Louis Vuillemin; Haidouk, Bulgarian Rhapsody, for violin and piano, by Boyan Ikonomow; and Danses Païennes, for two flutes, saxophone, cello and harp, by Henry Woollett. Performers: Suzanne Barthelemy, Suzie Welty, Marcelle Gerar, Georgie Le Roy, Edwige Bergeron, Micheline Kahn, Marcel Moyse, Adolphe Borchard, André Huot, Jacques Eclus, Pierre Duval, Robert Ladoux, Cafagna, Marius Bermond, Jean Merry, Paul Remond, René Laurent and Henri Woollett.

A CORRECTION

Recent publicity sent out from Italy, reports a concert of modern American music, broadcast from the Theatre of Turin. The report goes on to say that this was the first concert of the kind to be broadcast.

The truth of the matter is this, and all historians, American composers, etc., not to forget publicity seekers, are bidden to take notice:

The very first—please emphasize "very first"—complete concert of exclusively American symphonic music to be broadcast in Europe, was the concert of American symphonic music played at the first Festival of American Music in Europe, said concert taking place on July 8, 1931, at Bad Homburg, Germany, and being broadcast over the Frankfurt system and relayed to America. This festival, as the reader might be interested to know, was organized by the present writer.

BREVITIES

Director Gheusi has decided to revive the Thursday classical matinees at the Opéra-Comique.

Serge Lifar is one of the artists around whom the "Gala de Paris"—an elaborate fête in benefit of needy artists—will revolve. Georgia Graves, American dancer of the Folies-Bergère, will also be there to scintillate.

Les Rosati de France gave a concert of works by Gustave Charpentier, the composer conducting.

Federico Elizalde led a concert of works by Halffter, Milhaud, Elizalde and de Falla.

Pergolesi's Stabat Mater was given at the Methodist Memorial, with Isadore Freed leading, Berthe Townsend, soprano, and Yvonne Henrin, contralto, as soloists.

The guests at the tea given by your representative, in honor of Marjorie Garrigue, who is doing a second recital in the Salle Gaveau, February 23, included Miss Garrigue, Mr. Fred Smith, Miss Louise Garrigue, Mrs. Robert Eakin, Mme. Marya Freund, Mrs. Tryphosa Bates-Batcheller, Mme. Elsie Kutschera, Mr. Edgar Varese, Miss Aline van Barentzen, Mr. Robert Hostatter, Maestro Vincenzo Davico, M. and Mme. Willy Thunis, Mr. Carlton Gauold, Miss Cleora Wood, Miss Georgia Graves, Mr. and Mrs. Andrew Strong White, Nadja, Mr. A. C. Webb, Mme. Pauline Donalda, M. and Mme. Sinding-Larsen, Mr. Michel Gibson, Mme. N. de Chessin, Mlle. Francia-Rohl, Mrs. Suzanne Strouvelle, M. Antoine Wermelinger, Mlle. Hilda Nysa, M. and Mme. Gabriel Lapierre.

IRVING SCHWERKÉ.

I See That

Howard L. Taylor, formerly a vice-president of Columbia Concerts Corporation, is resigning from that organization as of June 1, 1933.

* * *

Fray and Braggotti, two-piano recitalists, were presented by Cobina Wright as guest artists at the Saturday Night Supper Club on February 11 in the Sert Room of the Waldorf-Astoria, New York.

* * *

J. Alden Edkins, bass-baritone, appeared in concert in Winchester, Mass., January 17.

* * *

Lewis Emery, American baritone, who gave a New York recital last year, is giving another at Town Hall on February 26.

* * *

Boris Levenson's Dreams, and Danse Orientale are scheduled for performance, March 7, by the Pittsburgh String Symphonic Ensemble (Oscar Del Bianco, conductor).

* * *

Ernesto Berúmen, pianist and pedagogue of New York, will give his third lecture of the season at the La Forge-Berúmen Studios on February 22. The subject is Mechanics and Poetry in Piano Playing. A program will be presented by artist-pupils of Mr. Berúmen after the lecture.

* * *

Leola Turner, soprano, formerly of the Chicago Civic Opera Company, and Arthur Anderson, Metropolitan basso, were entertained at a musicale by Mr. and Mrs. Robert Elwyn at their New York home on February 1. Participating in the musical program were Mrs. Harry Wilson and Mr. Elwyn, assisted at the piano by Alton O'Steen.

* * *

Ethel Pyne, soprano, and Frederick Cromweed, pianist, will give a joint recital at Mecca Temple, New York, on March 28.

* * *

Viola Philo, soprano, was featured in Gounod's O Divine Redeemer at the Radio City Music Hall, New York, during the week beginning February 2.

* * *

The De Bueris Wood Wind Ensemble were heard at The Barbizon, New York, on February 9. They programmed works of Bach-De Bueris, Beethoven, Boccherini, De Bueris, Grainger, Mozart, Leonard, Couperin, Tschaikowsky, Itzel, and Ravel.

* * *

Marguerite Easter, manager of the European Festivals Association, is organizing her annual summer party for a tour of Europe. The group visits the principal music festivals, including Bayreuth (where performances conducted by Toscanini will be heard), Munich and Salzburg. The itinerary also includes other cities.

* * *

Carl F. Price was the speaker at the February 9 Christian Conference at Rutgers Presbyterian Church, New York, his topic being Reality in Hymn Singing. The choirs of Fort George, Central and Madison Avenue Presbyterian churches sang. At the round table of that date the topics discussed were: Music in Sabbath School; Christian Education in Rehearsals, and Junior Choir Methods and Problems.

* * *

Rebecca Seligman recently began a series of six Sunday evening lecture recitals on Wagner Music Dramas at the Studio Salon, New York. Cordelia Ayer Paine was at the piano.

* * *

Sarah King Peck, soprano of the Middle Dutch Collegiate Church, New York, took part in the all-Bach evening service of February 5. She led the combined choirs in excerpts from cantatas and motets, and shared the duet, My Friend Is Mine, with Howard E. Balch, baritone. She recently sang fifteen songs and encores for the Biblical Seminary, New York.

* * *

Kathryn Newman, coloratura soprano, an artist from the La Forge-Berúmen Studios, was heard in recital at Horace Mann School, New York, February 9, with Arthur Warwick at the piano.

* * *

Shura Cherkassky, pianist, gives a concert in Miami, Fla., February 21. This will be followed by appearances in Joplin, Mo., and Albany, N. Y., and an engagement in Baltimore on March 26 as soloist in the Tschaikowsky concerto with the Baltimore Symphony Orchestra.

* * *

Harold Samuel will be soloist with the Manhattan Symphony Orchestra of New York on March 12, playing the B flat concerto of Brahms. He is also to be one of the soloists at the Academy of Music, Brooklyn, N. Y., March 21, in the Bach Triple Concerto.

* * *

Edward Weiss, pianist, now in New York, has been heard before clubs and other musical coterie. He is a pupil of Busoni.

* * *

Marie Kulewatz-Faehnle, graduate of the University of Michigan, has appointed a number of teachers to the faculty of her newly-established Mount Kisco Academy, Mount Kisco, N. Y. Marie Van Gelder is in charge of voice.

* * *

The Hilger Trio has been engaged to play at the Mana-Zucca Club in Miami, Fla., on February 28. While in the South they are to give a concert at the University of Miami.

* * *

Florence Austral's next New York recital takes place April 7 at Town Hall.

* * *

Charles Cosmo Cosentino, tenor, pupil of J. Bertram Fox, was heard recently over the air, as well as in Washington and Philadelphia concerts.

* * *

Harold Land, baritone, and Clarita Sanchez, soprano, collaborated in a recital at St. Andrew's parish house, Yonkers, N. Y., February 8. They offered solos and duets, accompanied by Frank Chatterton.

* * *

Wilhelm Maler, young German composer living in Cologne, has written a new violin concerto and dedicated it to Nathan Milstein.

* * *

Chalmers Clifton will direct the Manhattan Symphony Orchestra at the Waldorf-Astoria, New York, on March 12, in a gala benefit concert for the Greenwich House Music School. The program is to include the combined chorus of 100 voices of Barnard College and Columbia University in Brahms' Song of Faith; Harold Samuel, English pianist, in the Brahms concerto, No. 2; and the orchestra in Brahms numbers under Mr. Clifton's direction.

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METROPOLITAN OPERA

(*Continued from page 5*)

LOHENGRIN, FEBRUARY 6

Lauritz Melchior, in the title role of Lohengrin, again disclosed the fact that Wagner's music always is singable. His use of the *mezzo voce* was effective and contrasted well with the brilliance of his vocalism in the weightier passages. Goeta Ljungberg was an impressive Elsa, particularly in the more dramatic moments, when the rich timbre of her voice showed to advantage. The Ortrud of Maria Olszewska had intensity and dramatic purpose with well considered tonal features. Siegfried Tappolet made a markedly impressive King, his sonorous voice ringing true and rich. Friedrich Schorr was a satisfactory Telramund, although he has been heard to better advantage. The Herald was capably sung by George Cehanovsky. The fine work of the chorus is worthy of mention. Artur Bodanzky conducted.

EMPEROR JONES AND PAGLIACCI, FEBRUARY 8

Louis Gruenberg's Emperor Jones had its fifth performance within a few weeks at the Metropolitan, with Lawrence Tibbett repeating his previous triumphs as O'Neill's harassed, dark-skinned villain. Marek Windheim still remains the world's only Polish cockney, and Hemlsey Winfield, with Pearl Besuner, were in their usual places. Tullio Serafin conducted.

Pagliacci preceded Emperor Jones, with Editha Fleischer, Edward Johnson, Armando Borgioli, Alfio Tedesco and Claudio Frigerio singing the principal roles. The opera was conducted by Vincenzo Bellezza.

SIEGFRIED (MATINEE), FEBRUARY 9

An extraordinarily brilliant performance of Siegfried was offered the patrons of the Wagnerian Ring cycle on this Thursday afternoon. There were two last minute changes in the cast due to the indisposition of Frida Leider and Ludwig Hofmann; Dorothee Manski singing Brünnhilde here for the first time and Friedrich Schorr impersonating The Wanderer. Mme. Manski assumed the role of the war goddess without benefit of rehearsal and gave the part a vital and sensitive interpretation of real beauty. Her voice was completely adequate to the rigorous demands made upon it by the music, soaring accurately to the top tones with clarity and surety. The audience received her with enthusiasm and paid sincere tribute to her success—a success all the more deserved because of the difficulties Mme. Manski so brilliantly surmounted.

Lauritz Melchior was the completely satisfactory Siegfried, singing with vigor, excellent phrasing and with tonal warmth from beginning to end of the afternoon. He truly exemplified the Wagnerian young hero and his audience greatly appreciated the delineation.

Marek Windheim is the best Mime the Metropolitan has had for years. His interpretation of the role suggested that otherwordly characterization which made his auditors feel that Mime was really a representative of a gnome-like race who dwelt under the earth. It had subtle cunning, greed and a puckish humor. Mr. Windheim sang his music eloquently, so much so, that he was recalled many times at the fall of the curtain of the second act.

In like manner, Gustav Schuetzendorf's Alberich and Siegfried Tappolet's Fafner (Dragon) were characterized strongly in vocalism; and in the case of Alberich, also in personal action. Both artists gave splendid performances.

Friedrich Schorr (The Wanderer) was inclined to monotony of singing style. Maria Olszewska gave clear enunciation to the tragic utterances of her dire prophecy. Editha Fleischer sang the voice of the Forest Bird, not always accurately as to pitch and occasionally strident on top notes. Artur Bodanzky conducted the score in compelling fashion.

LA BOHÈME, FEBRUARY 9

(*See page 5*)

TRAVIATA, FEBRUARY 10

Lucrezia Bori was a lovely Violetta of charm, passion, and pathos, and in song she gave limitless delight with her smooth singing, admirably phrased and tonally colorful. Frederick Jagel's fine tenor voice and art of delivery made the most of the role of Alfredo, into which the American artist put a wealth of vocal warmth and meaning, and acting of intelligent purpose and ardor.

Richard Bonelli repeated his former success in the part of the elder Germont, and again did singing of rare fullness, suavity, and refined appeal. Messrs. Gandolfi, Bada, Picco, Ananian, and Mmes. Vettori and Falco completed the cast, with Tullio Serafin conducting.

Due to press exigencies, the Musical Courier will publish reviews of the week-end opera performances of February 11 and 12 in the issue of February 25.—Editor's Note.

THE MUSICAL COURIER'S LIST OF EUROPEAN MUSIC FESTIVALS, 1933

(Brahms and Wagner Commemorative Year)

Provisional List, Subject to Addition and Correction

JANUARY to APRIL

January 18—March 4	Stuttgart	Complete Wagner Cycle (from Die Feen to Parsifal)

MAY

May (all month)	Florence	Maggio Musicale Fiorentino and International Music Congress
May 1—June 10	London	Covent Garden Opera Season
May 8—13	Dublin	Feis Ceoil (All-Ireland Music Festival)
May (early)	Vienna	Brahms Festival (Gesellschaft der Musikfreunde and German Brahms Society)
May 7 (Brahms' birthday)	Hamburg (Brahms' birthplace)	Brahms Commemoration
May 28—June 18	Vienna	Festival Weeks, Brahms Commemoration, Opera, Concerts, etc.
May 6—8	Berlin	Brahms Festival (Singakademie)
May 13—17	Würzburg	Brahms Festival
May (middle) to June (middle)	Berlin	Wagner Cycle from Liebesverbot to Parsifal (Staatsoper)

JUNE

Till June 10 (continued from May)	London	Covent Garden Opera Season
Continued from May till middle of June	Berlin	Wagner Cycle
June (beginning)	Bonn	Beethoven Week
June 1—July 31	Dresden	Wagner Commemorative Exhibition
June 9—14	Amsterdam	Eleventh Festival of the International Society for Contemporary Music
June (middle) to July (middle)	Dresden	Opera Festival—Weber, Wagner, R. Strauss (Première of Arabella)
June 24—30	Würzburg	Twelfth Mozart Festival

JULY

(Continued from June) to middle of July	Dresden	Opera Festival, Wagner Exhibition
July 18—August 28	Munich	Wagner Festival
July 21—August 23	Munich	Mozart Festival
July 17—29	Haslemere (England)	Festival of Old Music (Dolmetsch)
July 21—August 19	Bayreuth	Wagner Festival (50th Death Anniversary)
July 27—30	Zoppot (Germany)	Forest Opera (Fidelio)
July 28—August 31	Salzburg	Salzburg Festival

AUGUST

(Continued from July till August 28)	Munich	Wagner Festival, Mozart Festival
(Continued from July till August 19)	Bayreuth	Wagner Festival
(To August 31 continued from July)	Salzburg	Salzburg Festival
August 1—6	Zoppot	Forest Opera (Tannhäuser)
August 5—September 30	London	Promenade Concerts
August 7—11	Wrexham (N. Wales)	Welsh National Eisteddfod
August 17—20	Bayreuth	Second Int. Congress of World League of Music and Song

SEPTEMBER-OCTOBER

To September 30 (Continued from August)	London	Promenade Concerts
September 3—8	Hereford (England)	Three Choirs Festival
September 8 onwards	Munich	Richard Strauss and Hans Pfitzner weeks

DOUBTFULS

April	Zurich	International Festival (Brahms?)
April	Cologne	Opera Fortnight Nether-Rhenish or Rhenish Festival
May	Freiburg i/B	South German Music Festival
May	Basle	Italian (?) Music Festival
June	Bad Homburg	New Music
July—August	Milan	Opera and Concert Festival

Juilliard Summer School to Open July 10

The Juilliard Summer School, New York (George A. Wedge, director) will open its second session on July 10. Six weeks comprise the summer school term. Ten new members have been added to the faculty and additional courses to the curriculum. Among the new appointments are Wolf Wolfinsohn, violin; Fraser Gange, voice; Josef Bonime, accompaniment; and Howard Brockway in the theory department. In the department of music education, which is designed primarily for public school teachers, there are Grace Helen Nash and Mabelle Glenn, who organized the department last year, and the new appointments are Albert A. Becker, George H. Gartlan, Carl E. Licht, James L. Mursell, Edwin J. Stringham, Marion Morrey and Bernard U. Taylor. The remainder of the faculty is made up of artists from the winter staff of the Juilliard Graduate School, the Institute of Musical Art, and leaders in music education from various schools in the country.

Courses added to the curriculum are classes in chamber music; art of accompanying; orchestrating and arranging; psychology of music; principles of music education and choral conducting. A demonstration school will be conducted in conjunction with the courses offered in the public school music department. In these classes children are sent from the New York public schools and receive musical training without fee. The work consists of classes of instruction for beginners in group piano, stringed instruments, wood winds and brasses, music appreciation and group voice. Teachers are thereby enabled actually to put into practice the theories in their work.

According to Mr. Wedge, the summer school was founded last year as an experiment, because it was felt there was a need in New York for music instruction comparable to that the universities offered in general education during the summer months.

Tenney Management Notes

Lois Townsley, pianist, has appeared in New York State and Connecticut since her New York recital in November. Her composition, Windy Night, has been selected as the competition song in the All-Kansas Glee Club contest. She also appears weekly over WINS. Francis Moore, pianist, has inaugurated a teaching organization known as the Francis Moore Music Centre. Te Ata (The Dawn), exponent of American Indian folklore, has made over forty appearances since December 1. She is now on a tour that will take her to Florida and bring her back to New York in March. Frederick Bristol, pianist, who sponsors modern music, has appeared in New York, Boston, Chicago, Washington, D. C.; Detroit, Baltimore, Rochester, N. Y., Portland and Louisville, Ky., since October 15. He also plays over the radio and gives two-piano recitals with Marion Packard.

Clarita Sanchez, Mexican dramatic soprano, was heard at Roerich Museum, New York, January 25, and has been singing over the air. Sophia Delza, modern dancer, has appeared in the New York area during the past few months. Bernice Kamsler, diseuse, has been heard over WEAF for several weeks. She gave one New York recital this season and is preparing another for the spring. The Willem Durieux Chamber Music Ensemble began its season with a recital at the Barbizon-Plaza, New York, and is giving a series of private musicales at the homes of music patrons in New York. Mr. Durieux also lectures at New York University. Floyd Townsley, tenor soloist at the Church of the Heavenly Rest, has sung recently in New York, New Jersey and Connecticut and is preparing programs with Anna Hamlin, soprano of the late Chicago Opera Company. Stephen Hero, boy violinist, plans to appear with symphony orchestras in London, Paris, Berlin, Vienna, Barcelona and Moscow.

National Opera Club Meets

Designated as Month of Memories, the February 9 program of the National Opera Club (Baroness von Klenner, founder-president) at the Waldorf-Astoria, New York, was attended by an interested throng. Tribute was paid to Washington by the Rev. Dr. Seagle, to Lincoln by Harriet B. Christie, and to Wagner by Marcella Geon. President von Klenner spoke of Victor Herbert and the memorial medal and prizes awarded contestants by the National Opera Club. Ethelbert Nevin and John Prindle Scott, American composers, had as interpreters Ruth R. Dieckmann, who sang with sentiment six Nevin songs, and Edna Zahm, who sang Scott's The Revelation, To an Old Love and Holiday. Her clear enunciation, musical spirit and beauty of voice brought her much applause; she added The False Prophet. Mary Ledgerwood, contralto, was roundly applauded after singing Träume and Erda's Warning (Wagner). Bruce Norman, tenor, made an impression of excellent voice and style, united with fervor. He sang a Massenet aria (Werther) and songs by modern composers. Bernhard Weiser played piano pieces by Chopin, Albeniz and Liapounoff with fluent technic. Accompanists were Rhoda Newton, Frederic Pierson, Harvey Brown and John Vosburgh. Mrs. H. H. A. Beach, honorary vice-president, addressed the meeting. Olive Scott Gabriel, attorney and club president, also spoke. All artists of the day were Americans, and the attention and applause showed general enjoyment of the program. F. W. R.

Walter Leary Active

Walter Leary, baritone, appeared on February 1 before the Woman's Club of Hackensack, N. J., giving a lecture with illustrations on Beethoven and Schubert. This was the fourth in a series of historical lectures which Mr. Leary is presenting for the club. February 13, he sang at Mt. Holyoke College, in a morning chapel service, and an afternoon of German and English songs.

MARTHA BAIRD

"There are no half-measures to be taken in praise of this remarkable feminine pianist."—Herman Devries in Chicago American.

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Music Notes From Coast to Coast

AKRON, O.—Akron Liedertafel, the oldest organized musical organization in this city, celebrated its seventy-eighth anniversary on February 5. In Liedertafel Hall, a program of excellence was given under the direction of Professor N. L. Herman, who has for years been director of the musical activities of this group.

At the time of the seventy-fifth anniversary Ernestine Schumann-Heink was guest artist at a concert sponsored by the Liedertafel, and was presented with a gold life membership card set with diamonds, as an expression of the esteem in which she is held by this group.

Akron Liedertafel has always been active in the cause of good music. They sponsored the appearance here of the German Grand Opera Company in Die Walküre, with Dr. Max von Schillings conducting. Men's and women's choruses from this organiaztion are always represented at Saengerfests throughout this section of the country.

Coe Glade, contralto, made her first local appearance at a concert in the Akron Civic Music Association series, February 14, at Akron Jewish Center. There was added interest in her appearance because of her recent engagement at the opening of International Music Hall at Radio City, in New York, and more locally, her guest appearance with the Cleveland Orchestra in Cleveland, on January 28. Her Akron program included the two arias from Carmen which she has made famous with her individual interpretations.

The event on the Tuesday Musical Course will be the annual concert here of the Cleveland Orchestra, at the Armory on February 28. Symphony concerts are all too rare in Akron, so this appearance is always eagerly awaited. K. S. L.

BUFFALO, N. Y.—Doris Hogerson, contralto; Eva Rautenberg, pianist; Helen Eastman, violinist; R. Leon Trick, accompanist, were the artists presenting the last Chromatic Club program. Mrs. Hogerson's beautiful voice, technic and interpretations of two groups of songs in Italian and French, with encores in English, were a delight as well as her charming, unaffected stage presence. Mr. Trick's sympathetic, musicianly support at the piano won for him a share in the honors. Two sonatas for violin and piano were played by Mrs. Eastman and Miss Rautenberg with perfect unanimity and musical intelligence, delighting the hearers, who accorded the performers hearty applause.

Ernest Hutcheson was the honor guest at the first in the series of piano recitals given by students of Buffalo in connection with a movement started by John Erskine, president of the Juilliard School of Music, of New York City. It was Mr. Hutcheson's idea to establish these recitals from the Atlantic to the Pacific, and he gave an informal address to the pupils and friends at Denton Hall. Mrs. Evelyn Choate is chairman of the committee, and much credit is due her for her leadership. The teachers represented at this musical were Mary Morris, Mrs. Schellenberg, Muriel Halliday, Margaret Dempsey, Mary M. Howard, Mildred Kelling, Mrs. Frank Davidson, Laura Kelsey and Jane S. McLeod, whose pupils acquitted themselves creditably.

Gifted students of Mr. and Mrs. Frank Davidson were presented (in a program for violins and piano) in their residence studio recently. The pianist Rita Lau (of attractive, girlish appearance) played the Brahms scherzo, op. 4, with authority, poise and excellent technic. Edith Plotkin performed the Bruch concerto in G minor in admirable manner. Paganini and Pugnani numbers were offered by Miss Plotkin and Mary Anderson; and a delightful Concertante by Maurer was played in musicianly style by Misses Plotkin and Anderson, Marion Lewis Knaier and June Andersen. All the participants reflected much credit upon their teachers.

The Chromatic Club student program was aptly chosen and well performed, and enlisted the following: Catherine Stretch, Bertha Fox (vocal pupils of Louise Sleep); Bessie Miller and Rita Lau (Mrs. Davidson's students); Grace Meyer and Truman Schwarzenholz (vocal pupils of Robert Fountain); Priscilla Bernhard and Norah Hemphill (piano students of Clara Schlenker); Doris Manning (a Jury pupil); June Paulus and Clemens Sandresky (from Jane McLeod's studio). All received hearty commendation, and their teachers reaped praise for the results attained.

Mrs. Willard Rice, Mrs. Robert Fountain, Pauline Minot and Jeanette Schugens accompanied the singers satisfactorily.

Seven of the United German Singing Societies (250 male voices) gave an excellent concert at Elmwood Music Hall, before a record audience who awarded the singers and orchestra genuinely hearty applause throughout the program—also Dr. Carl Noehren, conductor of chorus and orchestra, and Erich Beu, concertmaster.

Audrey Ely, soprano, and Elizabeth Perry, pianist, contributed their valued services for a recent Sunday twilight musicale at the Buffalo Museum of Science.

The Wednesday Morning Musicale gave their last week's program in the attractive new studio of Isabelle W. Stranahan.

The Saturday afternoon program of the Buffalo Civic Orchestra at the Albright Art gallery, and its Sunday evening "pop" concerts at Elmwood Music Hall continue to attract large audiences, the orchestra and conductor, John Ingram, winning public favor and hearty support.

The many Buffalo friends of Helen Garrett Mennig, pianist, are pleased to hear that she has established herself in Paris, giving a series of recitals, also teaching.

Margaret Frye has fulfilled a number of engagements, those of recent date being piano solos for the Women's Association of Westminster Church, the Zonta Club, and a program at Bennett High School.

Edith Di Bartalo, pianist, has been fulfilling a number of engagements, appearing on programs of the Chromatic Club, East High, Grover Cleveland, and Burgard Vocational Schools. Isabelle Tardiff, soprano, also George Torge, baritone, with Mrs. William Breach, accompanist, were assisting artists in one of the programs. Theodolinda Castellini-Boris played two piano selections at another of these concerts. The programs and the participants were vociferously applauded by the student audiences.

Elvira Rupple, Evelyn Hager and Ruth Maskes, with Emily Davis, accompanist, gave a highly enjoyable program recently, under the direction of Mrs. Wixon. L. H. M.

(*Continued on page 22*)

Baltimore Plays Host to Visiting Orchestras

Boston, Philadelphia, New York Philharmonic Forces Appear

BALTIMORE, MD.—Baltimore has had a very tempting orchestral bill of fare lately, with concerts by the Boston, Philadelphia, New York Philharmonic and Baltimore orchestras.

Dr. Serge Koussevitzky and his men visit this city only once a year nowadays and one sincerely regrets that such is the case, especially when one's thoughts harken back to pre-war days when the Boston's series of concerts was truly the highlight of Baltimore's music season. The refusal of the then director, Dr. Karl Muck, to play The Star Spangled Banner at one of the concerts upset the applecart as far as Baltimore and Boston were concerned. The recent concert added many admirers to the Hub city organization and its conductor. Dr. Koussevitzky had arranged a most interesting program and had the good judgment to include nothing of a novelty nature in it.

Issay Dobrowen, who directed a previous New York Philharmonic concert, appeared as guest conductor at the last Philadelphia affair, also playing the solo piano part in the Bach Brandenburg Concerto No. 5. Mr. Dobrowen gained a double triumph at this concert.

Bruno Walter was the guest conductor with the New York Philharmonic, with Walter Gieseking, pianist, as soloist. Mr. Walter is sanely intelligent at all times and the concert was interesting throughout. Gieseking is a pianist of first rank.

Percy Grainger, the soloist at the Baltimore Symphony concert, is always interesting and remained unperturbed while his auditors were rather excited due to the antics of a bat that flew all around the stage and threatened at times to land in Mr. Grainger's hair. The orchestra was in good form and conductor George Siemonn offered an attractive program.

PEABODY RECITALS

Newcomers to Baltimore appeared in recent Peabody Conservatory programs. Paolo Marion, tenor and Ninon Vallin, soprano, both gained many admirers at their initial Baltimore recitals.

The Compinsky Trio, which has made a splendid impression on its several appearances in Baltimore, gave another concert recently and added strength to the good impression made before.

Alexander Sklarevski, pianist and Bart Wirtz, cellist, of the Peabody Conservatory, gave a special concert and drew a capacity audience. Both are musicians of the highest rank with a deservedly large following in this city.

Escudero, Spanish dancer, made his first Baltimore appearance several weeks ago. He and two young women, assisting artists, drew forth much applause.

MACDOWELL HONORED

The all-MacDowell program given recently at the Baltimore Music Club by a group of Baltimore musicians, was one of the most pleasant concerts held by that group this season. Sixteen of the lighter pieces by the celebrated American composer were offered.

Seventy-five Baltimore singers recently met to organize a society for the purpose of learning and performing operas. Primarily a cultural group, the society, it is said, will occupy a much needed and unique position in the community. In addition to its social aspect, it will offer young musicians an opportunity to study and sing numerous roles, for the group will be operated along repertoire lines. Known as the Operatic Ensemble of Baltimore, the society is being directed by Franz Bornschein. It will be self-supporting and non-commercial, and public performances are to be given only as benefits for worthy causes or organizations.

Choral singing of an unusually stimulating sort was heard at the twenty-seventh program of the Treble Clef Club. Under the direction of Herbert J. Austin, organist at St. David's Protestant Episcopal Church, the chorus of twenty-eight sang thirteen songs by Brahms in English and German. Four medieval songs by W. H. Bell completed the vocal program. E. D.

Detroit Orchestra Presents Brilliant Concerts

DETROIT, MICH.—Beethoven's first symphony in C major and Chausson's in B flat major, two widely diversified works, cleverly played with color and emotion, were boldly included in the eleventh pair of Detroit Symphony Orchestra concerts given January 26 and 27, under Ossip Gabrilowitsch's associate director, Victor Kolar. Gluck's Iphigenia in Aulis opened the program, followed by the first performance in Detroit of Bach's Allegro Assai, arranged for strings by Walter Blumenau of the viola section. This was effectively done and proved again what a fine body of artists is in the orchestra.

The twelfth Saturday evening "pop" concert by the Detroit Symphony Orchestra, January 28, under the baton of Victor Kolar had as soloist Joan Field, violinist, who showed marked talent. Her bowing was fine as was her technic, and her tone had quality. It is interesting to note that Miss Field received her first violin instruction from Mr. Kolar, later studying with Albert Spalding. Miss Field played the Bruch first violin concerto with dignity and assurance and received an ovation from the audience. Rhapsody by Prof. Charles Rychlik of Cleveland was the first number on the program. It is said that he waited ten years for the performance of his composition, and Mr. Kolar led him out front to receive the applause he so well deserved. The first half of the concert ended with Capriccui Italien by Tschaikowsky. The second part of the program held the music to Act III of Wagner's Tristan and Isolde. The English horn solo was beautifully played by Mr. Guilhot, and the violin and cello passages were admirably performed by Ilya Schkolnik and Georges Miquelle, respectively.

The twelfth pair of concerts by the Detroit orchestra, played February 2 and 3, repeated by request the Sibelius first symphony in E minor, op. 39. They also included Beethoven's overture to Coriolanus and the Carpenter suite, Adventures in a Perambulator.

The fourth concert in the young people's series on Wagner, played by the Detroit orchestra with Victor Kolar directing and Edith Rhetts Tilton lecturing, took place the morning of February 4.

The Detroit Civic Opera will open its fifth annual season at Orchestra Hall with Jack and the Beanstalk, by Louis Gruenberg, May 2 and 6, Bizet's Carmen on May 4, and DeKoven's Robin Hood on May 10 and 13, under the direction of Thaddeus Wronski.

The Vienna Saengerknaben, representing a total membership of forty boys whose average age is twelve years, appeared at Orchestra Hall on January 29, giving a free matinee performance for children and an evening concert for the benefit of the Mayor's Unemployment Committee. . . . Their repertoire included operas in costume with the boys taking feminine roles as well as male parts, arias, choruses, national and holiday songs and excerpts from the works of Mozart, Schubert, Wagner, Haydn and Humperdinck. The afternoon feature was the Mozart operetta, Bastien and Bastienne; and following the formal choral program in the evening, Mozart's The Apothecary was given. Their singing and acting can be summed up in one word—superb.

The fifteenth in the series of Friday evening concerts at the Institute of Arts was given by the Art Center Music School, with Evelyn Gurvitch, pianist; Helen Kerr Ward, cellist; Edith Jensen, violinist, and Mary Sumner, pianist. The program included compositions by Chopin, Beethoven, Stravinsky and Prokofieff, and fine musicianship was displayed. R. C. B.

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NEW YORK FEBRUARY 18, 1933 No. 2758

One month more of opera at the Metropolitan, and then what?

The only birds that growl are songbirds—when their fees are cut.

If Beethoven is the symphonic godhead of the rest of the world, Bessemer seems to be the patron saint of musical Russia.

Of late seasons the personnel of many American orchestras has grown decidedly more Italian. In the excitement of their political life the Germans and Russians seem to be overlooking this source of income, which formerly they exploited considerably. Apropos, how many Americans are in European orchestras?

"It never rains but it pours," sighed the coat-room attendant at the Metropolitan Opera as he took in the ninety-ninth pair of galoshes and pocketed ninety-seven nickles, eighteen dimes and one twenty-five cent piece, and made a few choice remarks on the private character of the depression. "You're telling me," radioed the ditto attendant at Carnegie Hall.

A great deal of hullabaloo has been raised in the correspondence columns of our esteemed contemporary, the New York Times, because of Harold Vincent Milligan's published opinion that the Old Brimstone Hymns were *passé*. Does all this indignation point to a secret fondness in many bosoms for that piano classic of the Mauve Decade, known as The Burning of Rome?

European Music Festivals

Music festivals have become so much a part of the tourist trade of Europe that an even greater business depression than that which the old Continent is experiencing could not eradicate them. The money stringency which has curtailed opera budgets and reduced symphony concert series does not affect festivals in the same way, for the festival seeks to draw its revenue largely from the foreign visitor, the holiday public in general, and a local following not confined to the usual musical public. The chief support, very often, comes from that part of the business community which expects to profit from the aggregation of visitors, in short the tourist interests. Thus festivals, established by idealists in the interest of art, have become indispensable assets of the community.

This, no doubt, accounts for the fact that an impoverished Continent, in 1933, offers even more and greater musical attractions for the summer visitor than during other recent years. Though it is still early, plans are already far advanced, and many events already settled, as may be seen from the list published elsewhere in this issue. The coincidence of two major commemorations—the Brahms centenary and the fiftieth anniversary of Wagner's death, is of course an incentive to their followers and an excuse to festival promoters in general. Whatever the motive, the artistic quality of the various events promises to be of the highest which art and enterprise can afford.

In the forefront of the picture are the "official" Brahms and Wagner festivals, the former in Vienna, the latter in Bayreuth. Vienna is bound to do honor worthily to its adopted son, as it has done to its legitimate offspring, Schubert, Beethoven and Mozart in the last few years. Neither date nor program details are settled at the moment of writing, but the festival will take place in May, the month of Brahms' death; and the joint sponsors are the German Brahms Society and the Gesellschaft der Musikfreunde—two bodies of first-class prestige. Furtwängler will conduct all the symphonies; the choral works will be in equally competent hands. Master players including Schnabel, Hubermann, Casals, are scheduled to perform the chamber works.

The Bayreuth Festival plans are well-known. Parsifal, Die Meistersinger and the "Ring," conducted by Toscanini and Elmendorff, will occupy the four weeks from July 21 to August 19. But Bayreuth will have a close competitor in Munich, where festival performances under festival conditions with first-rate casts will take place from July 18 to August 28. The Wagner Commemoration was solemnized in Leipsic (where the composer was born) on the Sunday (February 12) nearest to the death day in the presence of Frau Winifred Wagner, Dr. Karl Muck (probably the only surviving leading assistant of Wagner) and the civic dignitaries. A similar solemnity is to take place in Hamburg for Johannes Brahms on the master's birthday, May 7.

There will, of course, be other Wagner and Brahms festivals all over Germany, some of them of real importance. Stuttgart, for instance, gives a complete Wagner Cycle (from Die Feen to Parsifal) which has already started and finishes on March 4. Berlin, almost as complete, will do all the operas starting with Das Liebesverbot during May and June. Berlin, too, has the most impressive Brahms Festival next to Vienna, organized by the venerable Singakademie.

Next to Bayreuth and Munich the best known festival is that of Salzburg in July and August. This year it consists of operas from Gluck to Strauss, with Strauss himself conducting Fidelio, and Bruno Walter leading Tristan as well as Mozart, Weber and Gluck; and an all-inclusive symphony cycle of nine events. The International Festival of Contemporary Music, which originated in Salzburg but migrated from country to country, celebrates its eleventh recurrence at Amsterdam in June. Similar in tendency, though national, is the traditional German Tonkünstlerfest, the details of which are yet to mature. A newcomer among festivals is the Florentine Maggio Musicale, with operas, concerts and lectures for a whole month, with mystery plays and an open-air Midsummer Night's Dream staged by Reinhardt.

Then there are great national traditional festivals, the Welsh Eisteddfod in August, the Irish Feis Ceoil in May, the English Three Choirs Festival in September, and probably similar events in Germany and the north. And aside from Wagner and Brahms there are the official one-man festivals devoted to Bach in Dortmund, to Beethoven in Bonn, to Mozart in Würzburg, to Bruckner and to Reger. Possibly also there will be a repetition of the Chopin Festival on the island of Mallorca, off the coast of Spain. Munich, besides celebrating Wagner and Mozart, even devotes some weeks to Pfitzner and Strauss in September. Finally there are such local specialties as the festival of very old music taking place in Haslemere (England) under the auspices of Arnold Dolmetsch, and the Forest Opera of Zoppot, on the German Baltic coast. Open-air opera may take place, moreover, in the Roman arena in Verona and possibly elsewhere in the sunny south.

London, with its Covent Garden season in May and June, its Promenade Concerts in August and September, is almost more musical and certainly more festive in summer than in winter; Paris, too, has its most brilliant musical season in the spring, and Vienna, with its Festival Weeks in May and June, achieves at least a shadow of its ancient glory, if not its gaiety. Good luck to those whose pocketbooks allow them to take in even a small proportion of all these offerings. C. S.

Opera Asks Sanctuary

The recent appeal made to the public by R. Fulton Cutting and Paul D. Cravath, to raise a fund of $300,000, in order that the Metropolitan Opera may be assured of continuance next season, places squarely upon music-lovers the responsibility for the future of this notable institution. It is an appeal to the generosity and the gratitude of the public for countless artistic benefits received in the past; it dare not be disregarded if the artistic status of New York is not to suffer a deplorable lowering.

In a broader sense, not only Manhattan dwellers, but the millions of persons who live in adjoining districts and the thousands of transients who visit New York daily from every quarter of the globe are involved in this call to the sporting instincts of the public. The directors of the opera association have stated that they do not feel justified in renewing the lease of the historic building at Broadway and Thirty-ninth Street (which expires at the end of this season) unless this guaranty fund is realized. Thus, the gage has been cast down, and it would be a public sadly lacking in appreciation of the aesthetic values which would not rally to the challenge.

As such things go, even in a period of financial depression, the sum asked is not exorbitant. When one considers that enormous sums are spent each year on much less worthy types of entertainment, the plea of grand opera emerges as superlatively deserving. The financial drive which has been organized by a committee of noted singers, headed by Lucrezia Bori, and including Edward Johnson, Lawrence Tibbett and others, should have the support of every person who has the slightest interest in the arts. It is inconceivable that this appeal should fall upon deaf ears, for the passing of the Metropolitan would leave a vacuum in the musical life of New York that could be filled by no other medium.

It behooves all musicians in America to see that one of the landmarks of culture in the United States is not allowed to pass away for lack of support. However small the contribution that can be made by any individual in these trying days, this is a cause that must be upheld. The alternative is simply impossible to conceive.

New York without the Metropolitan Opera is a prospect that strikes dismay to the soul of every opera-lover. The European public has found a way to overcome much graver difficulties in the case of their cherished institutions. Shall America be permitted to suffer the scorn of less happily situated nations? The answer is implicit in the question.

The current performances are on as high a level as the Metropolitan ever has attained, and the institution deserves the greatest possible support from ticket purchasing opera-lovers in general.

Hitting Below the Belt

The august New York Evening Post, after what seems like unconscionable qualms and many words, finally endorses the drive for funds now being made by the Metropolitan Opera Association in an editorial which appeared in the issue of February 10. Unfortunately this shows signs of being hastily written to order, and not, apparently, by one who is wholly conversant with musical conditions of the present day in New York.

Among the generalizations which it contains, certainly that in the closing sentence should not be allowed to pass without a sizable protest by musicians who have the good of their profession at heart. "We hope," says the omniscient Post scribe—assuming the immemorial privilege of the editorial writer to speak in the plural when his sentiments are only singular—"to see a fine response from the public. We trust, too, that there will be a sizable contribution from that most unsatisfactorily managed of our philanthropic funds, the Julliard (sic) Foundation."

Assuming that this thrust refers to the influential and conscientious Juilliard Musical Foundation, which maintains the Juillard Graduate School and its sister institution, the Institute of Musical Art, as well as providing musical scholarships in these and other schools throughout the country, publishing the works of deserving American composers, and otherwise notably advancing the tonal art, one must conclude that the Post's excellent music department has unaccountably nodded, or else the daily founded by Alexander Hamilton has not kept abreast of the important program that has been carried on by this organization since John Erskine became president of the school of music, and Ernest Hutcheson was appointed its dean. We must remind America's most conservative evening newspaper that it is not considered the best journalistic practice to write damaging editorials of this sweeping sort without securing authoritative data upon which to base them.

VARIATIONS

By Leonard Liebling

Three weeks from today—March 12—to be exact the Metropolitan will perform its last opera of the announced course of sixteen weeks.

The season has not been successful financially, but artistically it registered as one of the best ever given at the famous lyrical house.

What the fate of the Metropolitan Opera will be for 1933-34, is in the lap of the gods and the guarantors. What everyone hopes for the institution is a prolonged lease of life free from money troubles.

Meanwhile, rumors run rife about reorganization; executive resignations; a shortened schedule (some predict a longer one than this winter); the dismissal of several high priced singers; and the giving over of the opera house and its equipment to a committee of singers and executives, who would turn it into a co-operative enterprise embracing the entire personnel.

It is idle to try to guess the truth in the various conflicting reports. The directorate keeps its own counsel except for the rambling public statement put out last week obviously as a "feeler."

One thing is sure, and that is the unavoidable "democratization," sooner or later, of the Metropolitan, so far as its social character is concerned. The far sighted Otto H. Kahn suggested the change several years ago (together with other reforms) and thereby so shocked the fashionable set in control of the boxes, that friction ensued which resulted finally in the resignation of Mr. Kahn.

We have been made to understand that the box-holders are not guarantors of the Metropolitan Opera producing company, and that they pay nothing into its coffers for their seating privilege, which comes to them by reason of stockholders' rights in the building as real estate.

The time has passed when the Metropolitan performances should be looked upon as even partly a spectacle of fashion. The audiences that assemble there nowadays do not care who sits in the boxes. In these troublous days of readjustment, snobbishness has been levelled to the stratum of common sense. Persons that pay for seats at the Metropolitan do so because they wish to hear the music or the singing, or both. Once glamorous names and vacuous faces in the "golden horseshoe" meet with indifference and none of the envious awe of former days.

* * *

The boxes should be put on sale together with the other seats in the house, on a system of first come, first served.

There ought to be a weeding out of the singers who are not desired by opera goers and about whom they have frequently complained by letter and spoken protest to the management. Comparatively large salaries should go only to artists who help to draw at the box office. That could be determined readily by shifting the principals in the same operas. If short term contracts were made, the "guest" process could be amplified, with singers and conductors. Nothing affords greater boredom than incessant sameness, with the element of curious unfamiliarity totally lacking.

There are first class opera singers and conductors available on all sides, here and in Europe. Owing to the prevailing conditions everywhere, musical and economic, they could be procured at prices more than reasonable, re-engaged if they met with favor, and retained as long as they exert drawing power.

* * *

As a further aid to popularize opera, the time of the performance could be set back half an hour, and a competent and interesting speaker be provided, to explain the story and the music before the beginning of the work. In that way those having no need or desire for the instructive talk could arrive in time for the performance proper; with the early attendants informed about the foreign language libretto, the salient moments of the opera, and something of its history, period and composer.

The speaking might, on the other hand, be done during the intermissions, thereby obviating lateness of the closing hour, and also affording opportunity of escape for persons not wishing to hear spoken explanations. If all this savors of artistic paternalism or even of the musical schoolroom, and invites cynical regard from Europe, it should be remembered that we are not an operatically cultured nation, and furthermore are not enabled to hear the lyric dramas sung in our own language.

With which unsolicited suggestions and advice I close this chapter, and permit the Metropolitan Opera executives to run their undertaking in their own sweet and at present decidedly unsuccessful fashion so far as the profitable participation of the rank and file of the average New York resident or visitor is concerned.

* * *

For good measure, however, I throw in a hint that frequent "all-star casts" are not to be despised as a means of coaxing dollars into the box-office. It appears that the device worked well at certain recent performances of the Wagner operas—which, by the way, lose nothing when cut in length, and would gain if re-staged and directed along modern lines.

* * *

Some available opera singers of experience and bright repute: Jeritza, Gigli, Raisa, Supervia, Garden, Austral, Muzio, Nemeth, Schumann, Lehmann, Amato, John Charles Thomas, Burdino, Vanni-Marcoux, Chaliapin, Althouse, Fleta, Alsen, Tauber, Onegin, Anday, Hempel, Chamlee, to say nothing of others at leisure in America, and appearing in the opera houses of France, Italy, Russia and Central Europe.

As for conductors. Toscanini might be persuaded to extend his Bayreuth activities to some Metropolitan appearances; Reiner and his unforgettable Elektra interpretation in Philadelphia put him in line as an outstanding batonist for opera; Smallens is a big talent; so are Lert, Alwin, and Krauss, of the younger men. Blech, Walter, Kleiber, Klemperer, Furtwaengler, Knoch, Busch, Marinuzzi, Knappertsbusch, have reaped striking success in the leading of opera. I have an idea that Stokowski would shine in the Wagnerian and modern repertoire. Richard Strauss—conducting his own operas—but how my fancy does run on.

* * *

Colleague Will Chase, of the New York Times, who has authentic sources of information, figures out that six performances of Emperor Jones at the Metropolitan resulted in gross receipts of $70,000; and that with the Brooklyn and Philadelphia hearings (and those still to come in Baltimore and Cleveland) the O'Neill-Gruenberg creation ought to end the season by having brought in close to $100,000. That is a noble showing for an American opera.

* * *

The prize—a copy of the February 18 issue of the Musical Courier—for the best cartoon of the week, goes to the Brooklyn Daily Eagle, for its drawing called The Wandering Minstrel, depicting a street troubadour, in tattered clothes and torn shoes, doing an al fresco solo and holding up a tin cup toward an open window. The singing mendicant's rent mantle is labelled "Metropolitan Opera."

* * *

I know I shall throw all the worthy Brucknerites and their propaganda societies into wrath by reprinting what Philip Hale wrote in the Boston Herald recently about the lovable Viennese master, but we have read so much exalted praise of him recently that something of inspired common sense on the other side of the argument makes for contrast and balance.

Introducing Philip Hale, and his remarks about Bruckner's C minor (No. 8) symphony:

> The ways of Bruckner are long and tedious. He has so much to say, and so much of it is vain babbling, intolerable repetition of idle chatter. The closing measures of the adagio would be beautiful in their serenity if the beauty were not frittered away by his unwillingness to stop. And so the magnificent outburst just before these closing measures loses majesty, because there are so many outbursts preceding it, that the tired listener says to himself, "Why, here's another climax. Please God, may it be the last!" Here and there in the symphony are evidences of Bruckner's worship of Wagner; not similar phrases in full, but hints at phrases, beginnings by Wagner, endings by Bruckner.
>
> As for the other movements, a few noble musical thoughts, a few impressive pages—but not continuous—are in a desert of commonplaces, or trivialities. The man himself is more interesting than his music; yet a nature compounded of child-like simplicity and peasant cunning is not one from which one may reasonably expect great works.

* * *

The belief, occasionally expressed, that oboe playing affects the mind, is fallacious. A mind must be more or less affected to make its possessor wish to become an oboist.

* * *

Paris has an informal association called Les Enthousiastes, that holds reunions at which critics, composers and interpreters get together and talk things over. Why not try it in New York? If someone would organize the movement, I herewith apply gladly for membership. The Enthusiasts is not exactly a perfect name for the organization, however, so far as this town is concerned.

* * *

Extract of a communication received from Prof. Günther Ramin, organist of St. Thomas' Church, Leipzig; also of the Gewandhaus; and instructor at the Berlin Hochschule, Germany; he complains that there was no notice in the Musical Courier of his recital at Wanamaker's, New York, given January 19. The notice was duly published, page 21, col. 3, issue of February 4, 1933, the day that Prof. Ramin wrote his letter:

> Toledo, O., February 4, 1933.
>
> . . . I regret there was no notice of my debut-recital at Wanamaker's on January 19; indeed, I am really much depressed because of it. The Musical Courier is the only musical journal published in America which is read in Germany, and more especially, in Leipzig. Even if —— and —— printed reviews, this would mean nothing in Germany, as these journals are not read there. Of course my homeland, especially the Berlin Hochschule and the Leipzig Gewandhaus, take great interest in my American tour, and look for information regarding it in your paper. Please forgive this letter, but the matter lies quite on my heart.
>
> (Signed) GÜNTHER RAMIN.

* * *

Up to date, in answer to the Metropolitan Opera appeal for help from the public, about $1,000 has been received. That should at any rate help to pay some weeks of salary for the scrub ladies and the gentlemen who open and close the doors of the motor cars.

* * *

Speaking of names, I read in one of the foreign letters of the Musical Courier that Franco Foresta (Frank Forest) and Giuseppe Bentonelli (Joseph Benton) have made operatic appearances in Italy. Well, if the boys feel that way about it, let them wear their titular disguise. Such japes were more necessary in the nonsenical Nineties than they are now.

* * *

A harmony teacher asked an East Side pupil: "How many vibrations per second has the C above the staff?" and the youngster grinned and answered: "You should count 'em." The sender of the anecdote writes: "Please do not use my name, for I would not wish it known that my theoretical knowledge is book learning, and that I never counted those vibrations. Did you?"

* * *

"When Are We Old?" is the caption of a Bruce Barton essay in the New York Tribune. In music, persons are old when they declare that there has been no greater conductor than Nikisch; that Jean De Reszke is still unrivalled as Tristan; that Brahms wrote the last important piano music; that the world is hearing no voices equal to those of Melba and Caruso; that all modernistic music is ugly, insincere, and not art; and that all operas after those by Wagner are uninspired tonal cackling.

* * *

Last week I wondered what had become of Tosca in the Metropolitan Opera repertoire this winter. M. B. H. writes: "Hey, are you blind and deaf? As long as you're asking questions, why don't you inquire about the absence of Meistersinger which has not appeared in the season's roster of works up to date. And you, professing yourself to be a Wagnerite, overlook such a mere trifle as cute little Meistersinger? I'm just an ordinary $2.75 seat buyer, but I wouldn't trade one Meistersinger for ten Toscas."

* * *

Information would be welcomed, too, about the missing Rosenkavalier.

* * *

Many a Wagnerian soprano scoops to conquer.

* * *

La Sonnambula might be allowed to sleep on forever so far as I am concerned.

* * *

President Paderewski—if such—would have his troubles trying to soft pedal the Polish Corridor situation.

* * *

Edward Johnson, alone of the lyric tenors I know, sings Romeo, Avito, Peter, and Pelleas, all the "young" roles—and it is rumored that he is now studying also the part of Haensel.

* * *

San Francisco, with its new opera house, looks fearfully upon the situation at the Metropolitan.

* * *

Hitler commands the German press not to write adversely about him, and in consequence is envied by musical performers all over the world.

* * *

At least, New York's opera house, unlike London's Covent Garden, will not make way for a vegetable market.

At the Longchamps Restaurant, on West 57th Street, one can always glimpse plenty of musicians and watch them enjoy their eats—and how the tonal Muse and the gustatory gods do affiliate! When last I had the price to spend for the excellent Longchamps cooking (it's really Viennese) I gaped about between bites and there were Mr. and Mrs. Mischa Elman at one table, Mr. and Mrs. Carl Friedberg at another, and George Copeland and a friend, at a third. All of them were going to the Philharmonic concert later and had on their dressy bibs and tuckers. I was booked for the hockey game and wore a blue shirt, and maybe that's why all those swell musical folks didn't even give me a glance. However, I consoled myself with a *Wiener Schnitzel* and German fried potatoes done to a delicious turn.

* * *

Even the toothsome food at Longchamps' 57th Street restaurant, did not stop Mischa Elman from reading the Musical Courier while eating. I watched him turning page after page, reading ravenously, between bites at his fodder. I also saw him smile several times, and intended to ask him whether it was Variations or Somebody Told which excited his risibles, but just then I fell into an argument with the waiter because he had not brought the boiled beef as lean as I had ordered. After all, one's figure must be preserved.

* * *

The press room at the Metropolitan fills me with sadness when I have my cigarette there between acts and in the vanishing smoke see the shades of Krehbiel, Huneker, Finck, De Koven, Halperson, and other departed jovial and gifted members of the critical guild. These days only a few of the daily reviewers write in the opera house—occasionally Chase, Gilman, Liebling, Weil—and most of the rest, Perkins, Sanborn, Thompson and others use the telegraph office across the street. Henderson works at his nearby hotel, and Downes at his neighboring newspaper office. Grena Bennett does her copy in the ladies' parlor at the Met.

* * *

Sticking my lengthy nose into Richard Crooks' home the other day, I found the tenor deep in his radio fan mail and telegrams—and when I say "deep," I mean it literally. Dick was practically submerged. Avidly I fell upon the pile, hoping to spy out some fair listener's words of praise. I drew a radiogram—very praiseful, it is true, but from one of the trousered gender. It was signed, "John King," dated SS. Manhattan, and described what a thrill J. K. had received when he heard the mellifluous Crooks tones 2,100 miles out at sea. "John King?" repeated the tenor. "One of your hidden host of unknown admirers," I suggested. "Unknown to me, I guess—no, wait! Of course I know him—the chief steward of the old SS. America. Many a voyage he's made me comfortable. He must have been promoted to the newer boat. I'm going to radio him my thanks for the message, because," said Crooks emphatically, "if I gave that chap any pleasure, it's only a fair exchange. On a boat, your chief steward is your tenor, and he can make or break the show. And John King deserves a big hand."

* * *

Say, listen, don't be misled by the talk that you can't buy good seats at the Philharmonic Orchestra concerts. Of course there is a big subscription list, and the best remaining places are snapped up quickly the moment the sale opens, but the management has a limited number of very good pasteboards in reserve for emergencies and they like to accommodate as many eager listeners as possible. Before you make up your mind that there is no use trying, stop at the Carnegie Hall box-office, give Mr. Heck an anxious look, tell him your troubles, and you may be reasonably sure of securing a coveted seat or two, especially if some of them have been turned in by subscribers prevented from attending. So there, do your Walter and Toscanini shopping early.

* * *

Overheard at a Wagnerian Ring matinee: "There's something so indefinably glorious about Wagner, isn't there, my dear? . . . I've just bought the most beautiful gold evening gown. . . . It was a terrific bargain, my dear. I should hate to tell you what I paid for it. George says that the Victorians were never so immodest. But I say, if one *has* a back, why not make the most of it. . . . Don't you like Leider and Melchior? I think they are terribly good, don't you? They really *sing*, if you know what I mean. . . . Did you go to the Hale's party? I didn't think you did. At least I didn't see you there. But one never does in a crush, does one? . . . Oh, you don't know them. Now that's strange, I was sure you met at our house. You did meet there, didn't you? . . . Somehow or other I thought you knew Greg well. Now where did I get that idea? Are you sure you didn't know him about ten years ago? Isn't it odd, I seem to connect you with him in some way. Perhaps I'm wrong—— But then, of course, we see each other so seldom. It must be two years since we met, and there we live just a few blocks from each other. . . . Yes, I know you spend a lot of time abroad. . . . Well, life is like that. You never meet the people of whom you're fond. Just see those same funny faces week after week. That's the trouble with New York. . . . I don't know why I come to these matinees; they always give me a headache. So much music, my dear. Yet here I am, year after year. One does so get in a rut. . . . You know, I can't seem to understand why I associate you with Greg Hale. . . . I'm sure you know him. He's a delightful man, though he does drink a bit too much. But who doesn't now-a-days? And then he *is* coarse. They tell me he treated his first wife dreadfully. . . . How people gossip, don't they? . . . What's that. . . . Oh, my dear, I'm *so* sorry. . . . I didn't remember you were his first wife. . . . But, anyway, I was right in thinking of you two together, wasn't I?

* * *

Prominent Johnsons:
- Andrew Johnson (President of the U. S.)*
- Richard M. Johnson (Vice-President of the U. S.)
- Iver Johnson (gunmaker)
- Jack Johnson (pugilist)
- Ben Jonson (playwright and scholar)
- Hiram Johnson (U. S. Senator)
- Walter Johnson (baseball pitcher)
- Robert Underwood Johnson (author)
- Mr. Johnson, Turn Me Loose.
- Dick Johnson (Girl of Golden West).
- Dr. Johnson.
- Edward Johnson (Metropolitan tenor).
- Horace Johnson.
- Too Much Johnson.

*President Johnson was impeached and Horace Johnson ought to be.

* * *

I'm here to tell you, exclusively, that E. Romayne Simmons, formerly accompanist of Mme. Nordica, and for many years the chief musical counsel of the Shubert theatrical enterprises, contemplates entry into the New York field of vocal coaching, which he calls, "My first love, to which I was always true in heart."

* * *

Vladimir Rosing toured through Steinway Hall last week, escorted by an alluring miss. But there is no scandal at all in this little story, and the *dénoucment* is simply this—she was a renting agent for the building, and I rather that Vladimir is to set up his tent in New York again. He even asked his guide about the little auditorium in the building. It may be that he is even thinking of hiring a hall, which is good news to those who remember his unusual recitals—was it really almost ten years ago?

* * *

Listed on a recent program of Baroness von Klenner's National Opera Club, there appeared Liapounoff's composition, Lesghinka. "Look," my petite dark-eyed neighbor said, "if someone hasn't gone and written a piano piece about Ethel Leginska. She's getting in the Pavlowa class. I wonder if she'll ever write her reminiscences?" And will they be as choice reading, thought I?

* * *

These Wagnerian matinees at the Met. certainly draw the tenors. I saw Paul Althouse and George Reimherr (both escorting attractive women) sitting in nearby seats at Siegfried. Although I've never heard George sing excerpts from this role, I told you what Paul did to it last week. Some Wagnerian tenor, that bird.

* * *

Every once in a while I hear about how much Beatrice Harrison loves her cello. But the best one yet is that a certain young pianist from London was complimented by a mutual friend, who said, "You are a true artist, my dear. Your piano means as much in your life as Beatrice's cello does to her."

IMPRESSIONISMS
By Haile Hendrix

MYRA HESS

FROM OUR READERS

Outsiders

New York, N. Y.

To the Musical Courier:

Until eight o'clock on Thursday evening, February 9, I considered it my good fortune to be able to attend the Philharmonic concert in Carnegie Hall, a luxury in which I can seldom indulge. It happens that I live some distance from New York, and in order to be on time for concerts or theatres, have to take a train which arrives in New York at 7:30. After squandering all the time I could in reaching Carnegie Hall, I arrived shortly after eight to find twenty or thirty fellow music lovers standing before the locked doors of the hall, resolute in their purpose to hear the concert at any price, while the wind blew from the park at terrific speed and the thermometers registered 11 degrees above zero. For my part, I was too ill with cold to know whether the orchestra was playing a Strauss waltz or a Beethoven symphony. Why the management of Carnegie Hall sees fit to close its doors to patrons on such a night is beyond me. It is possible that they are guarding against the intrusion of some poor homeless victim of the times, which makes their action all the more odious. It might be suggested to them that their widely advertised salon would be a restful and quiet spot for their patrons before the concert, where they could also enjoy the paintings on exhibition.

Sincerely yours,
FRANCIS WELLS.

Religious Opera

Durant, Okla.

To the Musical Courier:

May I submit some data in regard to my projected religious opera entitled Praised Be the Name of Jesus, in which I myself will sing the title role.

Here it is: "Mr. Otto H. Kahn, banker and patron of the arts, said that he knew of no reason why a religious opera should not be sympathetically received and prove successful on its merits."

Maria Jeritza, internationally famous soprano, says: "I think it would be just fine to have this opera produced."

Rosa Ponselle, Metropolitan Opera star, heartily agrees with Rt. Rev. Francis C. Kelley, D.D., Bishop of Oklahoma, that it would be most difficult to get such an opera produced.

It would, indeed, be difficult—every great work is difficult—to produce a Catholic opera. However, it can and will be done. And as Mr. Nicola Montani, organist and composer of liturgical music, says: "The subject seems singularly appropriate to the times."

Herbert Witherspoon, former impresario of the defunct Chicago Civic Opera, said that he could not see even a remote chance for the success of such a work.

I, of course, was rather amused at Mr. Witherspoon's statement.

Rev. Ignatius Groll, O.S.B., (with whom I am discussing the composition) director of music at St. Gregory's College, Shawnee, Okla., and the leading composer of the Southwest, says: "To my mind the idea of a religious opera is entirely possible."

Rev. S. Parkes Cadman, D.D., Congregational, is of the opinion that unless such an opera was of decidedly pronounced merit, it would have a hard time in getting the patronage of those who would produce it in an adequate way.

The Reverend Doctor Cadman is quite right. It would call for great craftsmanship on the part of a composer.

Speaking of composers, I am in receipt of a communication—regarding the opera—from an American composer who said: "I do not know of any composer who might be willing to attempt such a story for the stage. It would be dangerous to begin with, I fear."

I ask, why would it be dangerous to use the stage and the arts to propagate the faith founded by Christ? Our Divine Redeemer wants all that are not of His fold to hear His voice so that there shall be one flock and one shepherd.

I have received many encouraging letters in regard to my project, including one from Variations, which read in part as follows: "Your sublime faith and the grace of God should help in the end toward the realization of your high ambition."

The Metropolitan Opera Company desires to have submitted to it the complete opera. So when the time comes America, our own America! (which has never produced a great opera) can at last point with pride to that magnificent opera—that opera of operas entitled Praised Be the Name of Jesus.

Very sincerely yours,
ORA O'RILEY.

We Err Magnificently

New York, N. Y., January 14, 1933.

To the Musical Courier:

Your article entitled Famous Musicales in this week's issue, brings to mind the old story of Ikey and Jakie. Jakie met Ikey—rushed up to him and said "Ikey, I congratulate you! I hear that you have recently made $50,000 in the jewelry business in Cincinnati." To which Ikey replied, "Thank you very much for your kind words, Jakie. It was not in Cincinnati, but in Chicago; it was not in the jewelry business, but in the clothing business; it was not $50,000, but $5,000;—and I did not make it, I lost it;—otherwise your kind words are splendid."

Having been privileged through many years to have had entire charge of the historic series of musicales given by Miss de Forest and Miss Callender, I feel that I can correct your article with authority.

In the first place, Mr. Bagby's concerts, while not open to the general public, are at any rate on a purely professional basis involving the sale of tickets and boxes to the audience. The concerts given by the two ladies mentioned above were entirely private and were given in their home purely as a social entertainment to their friends and guests.

In the second place, they were not given in the "Dakota (the first apartment house built in New York) at Central Park West and Seventy-second Street" but at their apartment in the Tiffany house at East Seventy-second Street and Madison Avenue.

Then again, Mr. Bagby's musicales were begun in the old Rembrandt Studios, which were, not on Twenty-seventh Street, as your article states, but on Fifty-seventh Street, directly next to Carnegie Hall.

I trust that you will not mind my making these various corrections. It seems wrong to me to allow these mistakes to stand uncorrected.

Ever faithfully yours,
VICTOR HARRIS.

Westchester Appreciation

White Plains, N. Y.

To the Musical Courier:

Many thanks for the editorial in your number of December 24, "Music Not in the Luxury Class."

The statements made therein are fully borne out by our experience here in Westchester where for three years, during adverse business conditions in most lines, we have been building a new concert series. Our business, however, is entirely independent of that of any of the "large corporations" to which you refer.

This season our business will be nearly equal to that of the two preceding seasons. Close to 4,500 persons paid admissions to our opening concert last fall establishing a record for all time for this community. Our fourth concert last week was the only attraction to be repeated from last season, and drew a sixty per cent. better attendance than the same event did a year ago.

The best in music, properly presented, will always have the support it deserves.

Yours sincerely,
DOROTHY M. OLNEY.

Critical Praise

Scarsdale, N. Y.

To the Musical Courier:

It is with pleasure that I enclose my check for a renewal to Musical Courier. In particular have my pupils and I enjoyed the literary essays that are now included on topics musical. May I make the suggestion that now and then these be more simply written with a little less professional terminology? I have some fifty pupils. Many more of them would read these articles if more of them were written for the amateur of sixteen years rather than the professional. I personally enjoy them all and am making a collection of them.

My sincere good wishes for the new year.

Yours very truly,
LOIS VON HAUPT.

MISCELLANEOUS CONCERTS and MUSICALES

Adelaide Gescheidt Holds Hour of Song

The third monthly Hour of Song given by Adelaide Gescheidt, New York vocal teacher, was held at her studio on February 3 for her large class of pupils. Miss Gescheidt began with a class forum and a short talk on Song Interpretation, delivered in her vital and interesting manner. Elizabeth Warren, the possessor of a pleasing soprano voice, sang Apres un reve (Fauré), A des Oiseaux (Hue), Les Berceaux (Fauré), and Le Baiser (Thomas). Miss Warren showed musicianship and appreciation of the content of her songs. She is to be commended for her splendid French diction. Before each song Miss Warren gave an English translation of the text.

Philip W. Whitfield, bass-baritone, sang Ewig (Wolff), Morgen (Strauss), Wanderlied (Schumann) and the aria Vision Fugitive by Massenet. Mr. Whitfield has a voice of vibrant quality and extensive range. He sang with deep feeling, the closing aria being done in excellent style. Audrey Newitt, contralto, sang Handel's Verdi Prati, Danza (Durante), Amarilli (Caccini) and the aria Liete Signor from Les Huguenots. Mrs. Newitt gave an English synopsis of her numbers, and sang them all with distinction. She has a warm contralto of wide tonal scope, and sings with temperament. For the second half of the program Miss Warren offered When I Bring You Colored Toys (Carpenter), A Maid Sings Light (MacDowell), The Cloths of Heaven (Dunhill), and Joy (Watts). Mr. Whitfield sang Over the Steppe (Gretchaninoff), Shoes (Manning), Clouds (Charles), At the Jasmine Door (Scott); and Mrs. Newitt, Zur Ruh (Wolf), Vergebliches Ständchen (Brahms), A Dream (Grieg), Daybreak (Daniels). Carl Brunner gave sympathetic support as accompanist. Miss Gescheidt's system of normal, natural voice development and artistry of singing was well demonstrated by the excellent work of the three pupils.

F. W. R.

* * *

Lang, Whitcomb, Jolliffe and Nathan Ensemble Heard

Clara Lang, soprano, Clifford Grant Whitcomb, tenor and Norman Jolliffe, bass-baritone, joined with the Nathan Ensemble Concertante (Morris Nathan, director) in a musicale at The Barbizon, New York, on February 2. The feature of the evening was a performance of the Coffee Cantata of Bach, projected in vivacious style and meriting the generous applause it received. Mr. Jolliffe displayed ample tones and excellent style in Der Wanderer of Schubert, Schumann's Frühlingsnacht, In the Silent Night (Rachmaninoff) and When the King Went Forth to War (Koeneman). Miss Lang was warmly applauded for her group, which included numbers by Chausson, Tschaikowsky, Schumann and Brahms; and Mr. Whitcomb fared equally well after singing Franz, Handel, Weber and Wagner items. Instrumental offerings were the Bach violin concerto in E, played by Mr. Nathan accompanied by the ensemble; the adagio from the flute quintet of J. Brandts-Buys and the scherzo (for flute and strings), with Rose Fishbein as soloist; and the adagio from the quintet in F for strings by Anton Bruckner.

L. S.

* * *

Solon Alberti Presents Robert Tilberg

Robert Tilberg, baritone, with his teacher, Solon Alberti, gave a recital at the Central Christian Church, New York, on February 1. The program held four song groups and the aria Eri tu from Verdi's Masked Ball. Included among the songs were items by Bononcini, Scarlatti, Haydn, Schubert, Beethoven and Debussy, two by Mr. Alberti—Solitude and Caliban in the Mines—and My Menagerie (Foster). Mr. Tilberg has a voice of rich texture, and of naturally pleasing quality. His enunciation is excellent. The audience was consistently enthusiastic, recalling both the singer and Mr. Alberti after each group, and demanding a repetition of My Menagerie and Caliban in the Mines.

M. L. S.

* * *

Second Musicale at Cerati Studio

The second in the series of Evenings of Song, Drama, Music and Dance was presented by the Cerati Studio Club on February 4 at the New York studio of Marion Kingsbury Cerati. Representing poetry were Clyde Robertson, of Colorado, who read several of her poems on the colorful subject of Western mining camps, and Valentine Havens, who offered two of his own poems. Carlo Stea, pianist, played a Chopin scherzo and another number in brilliant style. Isabelle Rattner and Theodore Castellana, sixteen-year-old baritone, both students of Mrs. Cerati, supplied the vocal music. The latter displayed a deep and sonorous voice of pleasing quality. Miss Rattner has a lyric soprano, sympathetic and well modulated. She sang A Garden by Proctor, A Brown Bird Singing (Hayden Wood), and Arditi's Il Bacio.

The climax of the evening was the presentation of Leave It to Florrie, a sophisticated little comedy, given with spontaneity and spirit with the following cast: Jean Blakeslee, Ilya Zorn, Mayer Karrin, David Garson, Mrs. C. B. Dewing and Lou Wuelper. Mr. Garson, in addition to playing one of the characters, was stage manager. James Phillips came in after the performance of The Du Barry, and delighted the Cerati audience with his inimitable projection of The Song of Mehitabel and other Mehitabel episodes by Don Marquis.

J. N.

* * *

Maria Safonoff and Julia Gilli at Roerich Hall

Maria Safonoff, pianist, and Julia Mery Gilli, soprano, joint recitalists who have appeared extensively together both in this country and Europe, gave a program at Roerich Hall, New York, on February 9. These artists frequently dedicate their programs to one composer or one period, and on this occasion they scheduled Alessandro and Domenico Scarlatti.

Preceding the vocal and instrumental portion of the program Miss Safonoff spoke on the life and works of these two composers of the seventeenth and eighteenth centuries. She called attention to the fact that at that time vocal music was in the ascendancy, instrumental music was beginning to assume importance. Miss Safonoff illustrated her remarks by playing a Scarlatti toccata and saying that "undoubtedly when it was written it was considered modern, having solid chords, arpeggios and runs." Domenico Scarlatti, said to be the inventor of the sonata, was much admired in his day, said Miss Safonoff, for the technical difficulties of his works, the brilliant passages, repeated notes, and especially for crossing hands in his piano pieces. According to Miss Safonoff, the elder Scarlatti excelled his former predecessors in the writing of cantatas, many of which have survived the passing of time.

Mme. Gilli interspersed the singing of half a dozen selections from the cantatas and operas of A. Scarlatti with interesting comments on the number she was about to interpret. She displayed musicianship and a voice of clear, good quality.

Miss Safonoff demonstrated in the numbers she played by D. Scarlatti that this composer's music not only has a deep emotional appeal but also that some of it is humorous and some of it highly brilliant. Miss Safonoff played with taste and of course with technical fluency.

G. N.

* * *

Program of Compositions by MacDowell Club Members

The MacDowell Club of New York presented a program of compositions by members of the club on February 6. The Compinsky Trio gave an effective performance of Wallingford Riegger's trio in B minor, and Mrs. H. H. A. Beach, at the piano for a group of her own piano pieces, earned an ovation. She played Out of the Depths, Young Birches, and From Blackbird Hills (Omaha Indian folk song). In response to the applause, she added A Humming Bird for encore. Marie Nichols, violinist, with Harrison Potter at the piano, played Mabel Daniel's Deep Forest with feeling and smooth tone. Dan Gridley, tenor, accompanied by Edwin McArthur, sang seven songs by M. Wood Hill—The Passing of Conneich Mor, The Curlew, Harp Song of the Dane Women, The Lamp, and The Gull. Mr. Gridley displayed his accustomed vocal finesse and faultless taste. For the last number, Suite Passacaille for two pianos by Charles Haubiel, the composer and Percy Grainger were the performers. They played with unison of tempo and interpretative intent and won plenteous applause.

M. L. S.

* * *

Music Society of New York Benefit

The third benefit concert of the Music Society of New York, held at the Gotham Hotel on February 7, had for its list of artists Leonora Corona, Cosimo Pusateri and the Nathan Ensemble Concertante. There was a large attendance to greet the Metropolitan Opera soprano, who was heard in the Pace, mio Dio aria from Verdi's La Forza del Destino; a group of songs by Gretchaninoff, Puccini and Sibella and numbers in English by Campbell-Tipton, Manning, Roland, Grey's When Blossoms Come (repeated), and Shelley's Mirage. These commanded variety of expression and interpretative ability, which Miss Corona fulfilled to the delight of the audience. Mr. Pusateri is a pianist of uncommon musical susceptibility with an adequate technical background. His playing of the Bach-Busoni Chaconne and a group by Chopin was commendable and musicianly. He was handicapped by a poor piano. The Nathan Ensemble presented numbers by Vivaldi-Nachez, Handel (with Edna Sheppard at the piano) and a group by Mozart and Haydn.

O.

* * *

Hilda Jones and Sigurd Nilssen Sing

SCARSDALE, N. Y.—Hilda Jones, soprano, and Sigurd Nilssen, basso, were heard at the Scarsdale Woman's Club on February 1. Miss Jones revealed clear, well-placed tones in a group by Pergolesi, Torelli, Scarlatti and Respighi, and Lieder by Schubert, Brahms and Marx. Mr. Nilssen, who has a voice of power and richness which he uses with distinction, sang three Schubert numbers, the Mozart aria Per Questo Bella Maao and five Negro spirituals arranged by Laurence Brown. Mr. Nilssen displayed the appropriate abandon and freedom of tone for this last group. Miss Jones and Mr. Nilssen joined in duets by Massenet and Mozart at the program's conclusion. Frank Chatterton furnished able accompaniments for both, except in the spirituals, which brought Laurence Brown to provide the piano background for his own arrangements.

B.

* * *

Romaine and Sektberg in Joint Program

Edith Romaine, soprano, artist-pupil of Setti, and Willard Sektberg, pianist and composer, shared a program at the Hotel Plaza, New York, February 5. Miss Romaine was especially effective in her singing of three Strauss songs, Allerseelen, Morgen and Zueignung, and three songs by Sektberg, Whispering Leaves, Loneliness and The Soul of the Garden. The audience enjoyed Mr. Sektberg's playing of Chopin and Debussy pieces, and both artists added encores.

F. W. R.

* * *

Hart House String Quartet in New York

A capacity audience heard the Hart House String Quartet of Toronto give a recital at Roerich Hall, New York, on February 8, under the auspices of the Roerich Society. The program included the Brahms quartet in A minor, two fugues of Bach, Contrapunctus I and IV, and the César Franck quartet in D major. Messrs. de Kresz, Adaskin, Blackstone and Hambourg displayed their usual interpretative gifts and played with their accustomed beauty of tone and unity of purpose.

J. D.

* * *

Activities of Lillian H. Hunsicker

Lillian H. Hunsicker, soprano, recently appeared at the Woman's Club Auditorium, Allentown, Pa., on a program sponsored by the club music committee. She sang the aria Divinities du Styx from Gluck's Alceste and numbers by Martini-Weckerlin, Paradies, Mozart, Erich Wolff, Paladilhe and Saint-Saëns. Another recent appearance for Mrs. Hunsicker was at the Athenaeum annual tea. Prof. Luchi, instructor in literature at Lehigh University, shared the program with the soprano. February 6, Mrs. Hunsicker presented dance forms in song at the Musical Club of Allentown, and she will appear again on February 20.

* * *

Marguerite Hawkins Appears

Marguerite Hawkins, soprano, with Minabel Hunt at the piano, pleased an audience at The Barbizon, New York, with a recital on February 1. Miss Hawkins was heard in a group of German Lieder, the aria Una voce poco fa from Rossini's Barber of Seville, four songs in English by Austin, Shaw, Buchanan and Hageman, and numbers by Mozart, Durante, Pergolesi, Rossini, Pierné, Staub and Delibes. The singer has a voice of fresh, bright quality and her interpretations were governed by restraint and good taste.

V. C.

* * *

Ethel Heeren in Recital

Ethel Heeren, blind soprano, gave a recital at the Stephen Baker home, New York, last month, singing thirteen songs by classic and modern composers. Joy of the Morning (Ware) and Ah, Love But a Day (Beach) were conspicuous songs on the program. Herbert S. Sammond, her teacher, played the accompaniments, and the New York Northfield League benefitted by the concert.

* * *

Edyth May Clover Entertains

Edyth May Clover gave a musicale-tea at her New York studio on February 5. The program was given by Ethel Pyne, soprano; Elizabeth Topping, pianist and accompanist; Robert Augustine, baritone and Miss Clover pianist.

CONCERT PROMOTION

Recapitulation of Points to Be Remembered in Newspaper Advertising

By F. C. SCHANG

IN planning a newspaper advertising campaign for a concert, the first consideration of the manager must be the budget. Necessarily, no fast rules can be advanced covering all concerts, as the budget is dependent upon the capacity of the hall, the price of tickets which the market will bear, the cost of the attraction and its drawing power.

F. C. SCHANG

In a large city like New York, the average rate per line (14 lines=1 inch) in the newspapers for classified amusement advertising is one dollar. In a small town the rate might be one dollar an inch or less. With such an enormous difference in cost, it is obvious that each case must be judged by its own data.

A fair budget for running a concert in Carnegie Hall, New York City (capacity 2,756), would be $1,600, and of this sum about $750 would be apportioned to newspaper advertising. In the smaller Town Hall (capacity 1,500), a fair budget would be $900, of which $400 might be the share of the newspapers. Such budgets presuppose artists who may have an honest expectation of selling all tickets. For the so-called "debut recitals" these appropriations are often reduced by one-third to one-half.

Now I mention these figures to fix the high limit of budgets for halls of the two most common sizes. The low limit may be compiled by the manager according to the schedule suggested in this column two weeks ago. Such schedule called for a four-inch display ad for three successive Sundays prior to the playdate, and daily insertions of minimum of twelve lines in morning and evening papers for at least seven days prior to and inclusive of playdate.

These arbitrary figures are, of course, subject to special considerations; they are advanced to provide a working basis and because to be helpful one must be specific. Somewhere between the high and the low ought to be the figure which will yield the most results for the money.

I wish to digress for a moment to recall a pithy speech made by my colleague, F. C. Coppicus, at a Dutch Treat Club dinner some years ago. He expressed the opinion that of all forms of amusement for which the public paid, concerts were in the least favor. He listed the choice in the following order: 1, Sporting Spectacles; 2, The Circus; 3, Cinema; 4, Musical Comedy; 5, Drama; 6, Grand Opera; 7, Symphony Orchestra; 8, Concert.

It is because this is so that some papers, notably tabloids, dare to omit music departments and ignore concerts entirely. Such papers should be rebuked in kind by concert managers.

This listing brings into sharp focus the problem facing concert managers in their competition for the public's patronage with other forms of amusement. It emphasizes a need of copy in advertising which is thorough and enthusiastic and complete in all details. It is another reason for insisting on the importance of that axiom, *Never run an announcement when you can run an advertisement.* Granted this axiom, here is an apothegm to keep it company: *Be brief but rather concise; nor favor brevity for completeness.* It is on consideration of the relationship of concerts to the whole field of amusement that I am led at this time to make a plea for some of the grand old hackneyed phrases of the show world. Of all of them, my favorite is, "One night only." These three words have a sort of magic for me, and I feel they are always worth the money. I seem to see the amusement buyer scanning the advertising page of the local paper, trying to decide where he is going to take his wife that night. There is a local movie, there is a local road show, and there is one concert. All three are attractive to him, and what decides him is that magic line "One night only." He tells himself that he can see the movie tomorrow and the road show Saturday, but if he wants to attend the concert, it is tonight or never.

Following the same reasoning, the lines "Only performance this season," "Farewell recital," "Last performance for two years," "First time in this state," "Only appearance in this state," etc., always get my vote.

Similarly, I always advocate the extra expense of an identifying line. No artist is too great or too widely known to suffer the omission of such identification in advertising. I amused myself one day years ago by interrogating one hundred persons

(*Continued on page 23*)

Music Notes From Coast to Coast

(Continued from page 17)

DENVER, COLO.—The third concert by the Denver Civic Symphony Orchestra showed gratifying advancement. Conductor Horace E. Tureman had his forces well in hand, and very satisfactory readings of Dukas' The Sorcerer's Apprentice and Tschaikowsky's Pathetique Symphony were given. Between these numbers Mildreth Kyfin, mezzo-soprano, sang with beautiful voice and good style the aria My Heart at Thy Sweet Voice by Saint-Saëns, thoroughly delighting the good-sized audience.

The Musicians Society of Denver presented for its January meeting a delightful program by Lucile Wilkin, pianist, Florence Lamont Hinman, contralto and Florence Denny Morrison, accompanist, at the Lamont Playhouse. A large gathering was in attendance.

Gustav Schoettle, lecturer and Elmer Schoettle, pianist, in their series of lecture-recitals at the Blanche Dingley Mathews School discoursed on the Romantic School as represented by Schubert, Mendelssohn, Schumann, and Chopin, and gave a scholarly and musicianly exposition of typical works by these masters.

An interesting announcement is that the Denver chapter of Pro Musica, after the election of officers, is planning to give a program of works by modern American composers in the near future. G. S.

HOUSTON, TEX.—The Tuesday Musical Club has announced that Myra Hess, English pianist, will be the club's second attraction of the season, on March 30.

Nancy Yeager Swinford, Houston soprano, has been chosen for the title role in Madam Butterfly, to be produced at the City Auditorium April 4 by the Southern Opera Company, under the direction of Uriel Nespoli. Ivan Dnepriff, Russian tenor, now making his home in Dallas, will be Pinkerton. Another Dallas artist, Eudoxia Bradfield, is to appear as Suzuki; Carl Roberts, of Houston, takes the role of Sharpless; Maurice Lambert will sing Goro; Kenneth Swinford, Bonze; and Tobe Berman, Prince Yamadori.

On February 16 a musicale tea was given at the home of Mrs. H. E. Minor, Circle No. 4, of First Presbyterian Church. The program was presented by Mrs. Charles King, mezzo-soprano, and Katherine B. Morgan, pianist-lecture. Mrs. King's interpretation of Songs My Mother Taught Me (Dvorák), My Heart at Thy Sweet Voice (Saint-Saens) and Forgetfulness (Katherine B. Morgan) brought her enthusiastic applause. Dorothy Minor was the accompanist. Miss Morgan lectured on The Psychology of the Influence of Music.

The Don Cossacks were heard here on February 4. Without doubt theirs is one of the most superb choruses ever heard in this city.

With a cast of 150, Victor Herbert's Babes in Toyland is to be presented February 20-25 by the Houston Little Theatre.

Tom Pollard, tenor artist from Ireland, was on the program of the Houston Civic Concert, February 8.

The Woman's Guild of the Palmer Memorial Church will sponsor Drusilla Virginia Huffmaster, pianist, in recital at the Scottish Rite Cathedral, March 14. Miss Huffmaster is a scholarship pupil of Adele Margulies. K. B. M.

NEW SONGS by

M. WOOD HILL

are being sung by

DAN GRIDLEY

in his concerts

ROBERT BURNS' masterpiece,

THE JOLLY BEGGARS

a dramatic cantata, is to be produced in London this season for the first time since 1818.
This work was revived, rewritten with new material and orchestrated by

M. WOOD HILL

in 1928 for the Scottish Festival in Banff.

INDIANAPOLIS, IND.—In its third concert of the season the Indianapolis Orchestra presented the Massenet overture to Phédre, the Indian Suite No. 2 (MacDowell), Sinfonietta in C major (Krull), an excerpt from Notre Dame de la Mer (Dubois), Swanee River and Old Black Joe, arranged for horns and strings, and Bolero (Ravel).

Conductor Schaefer and orchestra were at their best, especially in the MacDowell and Ravel numbers. The audience followed the program with lively interest and was warmly appreciative.

Gregor Piatigorsky, cellist, was presented by the local Maennerchor at the Academy of Music on February 5. The program was played with technical mastery before a large and appreciative audience. Piatigorsky has appeared here for several seasons and again revealed a rich tone and good phrasing.

Ruth Walker, organist at the Presbyterian Church in Lebanon, was recently appointed director of the chorus choir.

Gunther Ramin, German organist, was presented in concert by the American Guild of Organists at the North Methodist Church on February 6. Mr. Ramin is organist at St. Thomas' Church in Leipsic where Bach was organist two centuries ago. He is an adept technician, both as to manuals and pedals, and made a deep impression upon the large and enthusiastic audience.

On February 3 the Indianapolis Matinee Musicale presented a program consisting of numbers from Wagner's Lohengrin.

Jean Howe, pupil at the Cincinnati Conservatory of Music, gave several numbers during the Italian Colony Music Festival early in January. H. C. G.

MONTREAL, CAN.—Under the auspices of Sir George Williams College, Paul de Marky, pianist, is giving a series of six popular lectures on music, illustrated on the piano. Mr. de Marky's two principal subjects are Music as a Science and Music as an Art.

The Friends of Chamber Music Ensemble (Ibolyka Gyarfas, first violin, Paul Heller, second violin, Dr. Louis L. Balogh, viola, and Victor Schenker, cellist) recently gave their second concert of the season at the Windsor Hotel. The program opened with Mozart's quartet in D minor, which was played in good style, the various instruments being well blended in tone and rhythm. Dohnányi's piano quintet, op. 26, with Mr. de Marky as assisting artist, was the other item offered. This work, made up of three short movements, received a sound performance. Before each number Thomas Archer explained and analyzed the music to be played, with illustrations on the piano.

The organ recital which Gunther Ramin gave on January 26 at St. Andrew's and St. Paul's Church was of outstanding merit. E. C. N. L.

PORTLAND, ME.—The Portland Symphony Orchestra presented its first concert this season at City Hall Auditorium on February 3, before a large and appreciative audience. William Linnell introduced the new conductor, Charles Warren, under whole able leadership the orchestra of eighty members gave a most enjoyable program.

The opening number was the stirring Marche Militaire Francais, by Saint-Saëns. The concertmaster, David Fisher, dean of violin teachers in Maine, imparted his musicianly spirit to the personnel of the orchestra, who responded with gratifying results. The assisting soloist was Isabelle Jones, coloratura soprano, who sang Una voce poco fa from The Barber of Seville, with orchestral accompaniment. Miss Jones' beautiful voice has an added charm since her season of study at Fontainebleau, and she was received enthusiastically by the audience. The familiar overture to William Tell was well performed, and was especially pleasing; the solo parts being taken by Katherine Hatch, cello; Clinton Graffam, Jr., English horn, and Harold Lawrence, flute. This was followed by Fairy Tales, played with precision and great delicacy by the orchestra, who gave Serenade by Toselli for an encore.

Selections from Carmen were presented in spirited manner, with the Toreador Song featured as a trombone solo by Bernard Greeley. Tales of the Vienna Woods, a Strauss waltz, was played with swinging rhythm. Miss Jones appeared again, offering a group of delightful songs. In the Laughing Song, from Manon Lescaut (Auber), her voice fully expressed the joyousness of the music. She added The Blue Danube Waltz, still further captivating the audience. Howard Clark was her accompanist.

The orchestral program closed with the symphonic tone poem, Finlandia, by Sibelius. Much credit is due Clinton Graffam, president of the organization, for his constructive work and untiring efforts in promoting the welfare of the orchestra. S. R.

SAN ANTONIO, TEXAS.—Pupils of the Tekla Staffel studios appeared in a recital of piano and vocal solos, piano duets, a rhythm band and rhythm dancers.

The San Antonio Music Teachers' Association (Meta Hertwig, president) held the third open meeting of the season, with John M. Steinfeldt, pianist, teacher and composer, as honor guest. He played an enjoyable program of compositions by Scarlatti, Brahms, Debussy, Fauré, Ravel and Steinfeldt. Each number was prefaced by explanatory remarks, exemplifying three periods of piano compositions. S. W.

WHITE PLAINS, N. Y.—The Westchester Philharmonic Orchestra, (Jaffrey Harris, conductor) continued its present series (to which there has been a gratifying response) with its second concert at the Westchester County Center on January 22. Efrem Zimbalist was the soloist, playing the Mendelssohn violin concerto in E minor with his usual exquisite taste and genuine artistry.

An event of marked interest in Mrs. Julian Olney's series was the recital by Percy Grainger at the Center on February 3. Always popular here and proudly claimed as a Westchester (White Plains) resident, Grainger drew a large audience which applauded heartily each number and called for several encores. Mr. Grainger prefaced each group with brief informal and pertinent remarks. The program included the pianist-composer's arrangement of the Bach air, Blithe Bells for two pianos presented with the assistance of Howard Kasschau. Grainger played his English Dance, in an arrangement for two pianos, with Mr. Kasschau and Merle Robertson. Grainger's Colonial Song and his paraphrase on Tschaikowsky's Flower Waltz were the concluding numbers.

The Metropolitan Opera presented Lohengrin on February 10 with an all-star cast, including Mmes. Ljungberg and Doe, and Messrs. Laubenthal, Schorr, Tappolet and Cehanovsky.

The free series of chamber music and dance recitals at the Little Theatre of the County Center have included Helen Berlin, violinist and Josef Wohlmann, pianist, on January 15; Pieter Dominick, dancer and Ebba Braathe Nock, pianist, January 18; David Barnett, pianist, January 29; Lucy Lewis and Gertrude Petersen, harpists and Leah Horne, soprano, February 5. E. H.

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*See first editorial page for list of other representatives.

Reinhold von Warlich Explains His Conception of Lieder Singing Art

PARIS.—The serenity and beauty of Reinhold von Warlich's Paris studio make an ideal setting for his activities as a teacher. A Lieder singer by vocation, his ideal is to lead his students into the highest sphere of poetic-musical expression. Von Warlich did not choose Lieder singing, but it singled him out as a chosen interpreter of its beauty. The same idealism with which he practices his art, he brings to the teaching of it; imposing the severest criticism upon himself, he also endeavors to develop a similar aptitude for self-criticism in his pupils.

"The cultivation of the art of Lieder singing," he said, while showing the writer Schubert's ink-well, in which was dipped the pen that wrote the immortal Lieder, 'has been restricted to a very limited number, demanding, as it does, not only special musical gifts, but transcendent artistic conviction. No artist can devote himself to Lieder unless he has spiritual depth, and such subtlety of penetration in the performance of a work, that, in the name of poetry, he is willing to, and succeeds in so doing, to renounce all exterior effects. In opera, it is often admissible and necessary for the artist to be carried away by the sweep of the dramatic action, and to give the full extent of his voice; but in Lieder singing, this would be fatal—it would destroy both the spirit and the form of the song.

Photo © Claude Harris, London
REINHOLD VON WARLICH

A Technic of the Mind

"This is," said von Warlich, as he put the Schubert relic back in its cabinet, and pointed to an inviting *fauteuil*, "a particular mental technic on which I concentrate with every pupil. The idea is to make the young singer see that in Lieder singing, the mere vocal material is secondary, and that the intellectual and spiritual import of the song are first. Lieder sung only with voice, however beautiful, can result in nothing but a deformation of Lieder. To develop the student's capacities for this distinguished art, I insist first on perfect voice training and diction, and that to these be added intellectual culture, spiritual emotion, musical sense, refinement of taste and a flawless knowledge of style. From which you see, a really qualified Lieder singer is an exceptional being, and that is what I strive to help my pupils to be: exceptional beings. It is a joyous work, a beautiful calling.

"I try to guide my pupils into what I call conscious artistic creation," said von Warlich. "To effect the true revelation of the poetic soul of song, is the aim of all Lieder singing teaching that deserves the name, and I am happy and proud to say that my efforts have been rewarded with the formation of many successful and useful careers. The work that my pupils do in the world, speaks better for my work than I can. It is not always satisfactory to talk about Lieder, but what happiness it is to sing, and teach them!"

I. S.

Le Trio Morgan Appearing on the Riviera

Virginia Morgan, harpist and member of Le Trio Morgan, shared the program with Rosa Ray, soprano, at a recent Students' Atelier musicale in Paris. Isa Slimmon was at the piano. Miss Morgan's numbers were Largo (Bach-Grandjany), Pièce Ancienne (Sammartini-Grandjany), the Harmonious Blacksmith (Handel-Thomas), Nordische Ballade (Franz Poenitz), Debussy's La Fille aux Cheveux du Lin and Marcel Tournier's etude de concert, Au Matin. Le Trio Morgan is now on the Riviera, where on February 17 they opened a concert series which includes appearances in Menton, Monte Carlo, Beaulieu, Nice, Cannes and Juan les Pins.

Concert Promotion

(*Continued from page 21*)

as they passed by on Canal Street, New Orleans, with the question: "Who is Caruso?" Only forty recognized his name immediately. To twenty-five additional who were puzzled by the question, I said, "What, you don't know Caruso, the great Metropolitan tenor!" With this identification, they immediately knew him, but to the balance of the hundred persons his name meant nothing. I should say that a good many of these were colored folk. Some years later I repeated this experiment in the heart of the corn belt at the height of Marion Talley's publicity campaign. It was surprising how few people could immediately identify Talley, but when they were helped along with the suggestion about her being the young girl from Kansas City who was in the Metropolitan Opera, more than three-quarters of them had heard of her. The conclusion to be gathered from these two field experiments is obvious.

A final point may be made on this subject. This has to do with a credit line to the management. Small classified advertisements are often found in papers all over the country with no clue whatsoever for the reader as to who is sponsoring the appearance of the attraction named. Many people will not invest the price of a ticket in an attraction unless they know the sponsoring agency. An individual impresario can build up his name in the community by using it regularly in every advertisement he pays for, and indeed, he is entitled to the valuable publicity which is bound to accrue and which in time will become an asset worth money. The saving of one line by omitting the name of the management is not an economy recommended by this writer.

Novaes to Return Next Season

Guiomar Novaes, Brazilian pianist, who has concluded a tour of this country after an absence of five years, will come back next season to fulfill a coast-to-coast concert schedule. Mme. Novaes, accompanied by her husband, Octavio Pinto, sailed for Brazil February 11 on the SS. Northern Prince.

Studio Notes

IRMA SWIFT

Irma Swift, vocal teacher of New York, presented the following pupils in recital at Hunter College, New York, January 30: Ethel Eisenberg, Fannie Feinberg, Ruth Klein, Roslyn Mulyady, Helen Runyon, Margaret Stafford, Adelaide Ringen, Fannie Wolff, Helen Klippel, Anna Hedberg and Edith Ford.

Nan Brown, Scottish soprano, has returned from a tour of New England. February 3, she gave a program of Scottish songs at the Bayridge Presbyterian Church, Brooklyn, N. Y. Kathryn Hyman, contralto, was the soloist at the Mattinson Club, January 31. A program of German Lieder was given at Miss Swift's studio on February 8.

FRANCES HALL AND RUDOLPH GRUEN

Frances Hall and Rudolph Gruen presented several piano pupils in recital on January 31 at their New York studio. The program held music by Bach-Gruen, MacDowell, Mozart, Schubert, Debussy, Franck and Saint-Saëns. The participants were Marion Mossman, Jerome Lenet, Ruth Tessler, Ann Sheldon, Ida Melnikoff, Sylvia Schuster, Kenneth Low, Arthur Roberts, Rosetta Newman and Floyd Morginstern.

MARION LUYSTER DEVOE

Marion Luyster Devoe will present Ethel Maley Wadsworth, contralto, in a recital at her New York studio on March 11. The assisting artist is Ella Rasmussen, violinist, recently graduated from the Conservatory of Music, Syracuse University. Miss Wadsworth's program includes Italian, German, French and old English songs and a cycle by Liza Lehmann.

NAT D. KANE

A piano instruction contest has been announced by Nat D. Kane of New York, teacher of piano for adults. The merits of a 150 word letter on Music as Relaxation will determine the winner, who is to receive two months' free training from Mr. Kane. This teacher is more interested in those who wish to learn the piano for balance and relaxation than for professional purposes.

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COMMERCIAL ASPECTS OF RADIO OFFER INTERESTING FIELD FOR EXAMINATION

Actual Sales Effectiveness of the Broadcast Program Demonstrated — Direct Selling Supersedes Institutional Type of Sponsored Program

By MILDRED CHETKIN

During the past few years, much has been said concerning the latest outrage which, in the name of American business, has victimized a helpless and shamefully unprotected people. The fact that radio, by its very nature the property of the public, is now made to serve the ends of a few, has been hotly resented in many quarters and commercial broadcasting denounced not only as a stultifying agent but a deliberate assault upon the sensibilities and intelligence of listeners.

It is true that much of this is thoroughly justified and that where there exists any deep regard for aesthetic values there can be no consuming enthusiasm for American radio methods. But one finds that these methods are in themselves not without a certain interest. A bit of mould on an overripe plum may at first be repellent, but when separated from its connotation of decay and subjected to cool and unprejudiced examination, it engages the attention and often reveals a peculiar beauty of its own. While this analogy may not be taken literally, it serves to illustrate the manner in which an examination of commercial radio is rewarded.

Every listener has at some time wondered at the fact that cigarette manufacturers, for instance, should spend so many thousands of dollars for radio entertainment each week in order to sell their products. Do they think, the listener asks himself incredulously, that merely because I listen to their programs I can be counted upon to buy their cigarettes? Obviously, that is exactly the premise upon which commercial broadcasting is currently operating, and it is the manner in which it has proved successful that provides one of the most interesting stories in radio today.

Speaking with Albert J. Cormier, director of sales of WOR, we learned something of the problems with which he and other radio pioneers were obliged to contend in the early days. Broadcasting had, of course, to be subsidized in some way, and while it was clear to a few farsighted individuals that advertising on the air was the only possible solution, it was another matter to convince advertisers of that fact. They had for many years been employing the printed word with completely satisfactory results and could see no logical reason for sinking money into what was, at best, a doubtful experiment. Gradually, however, and with infinite caution they approached this new medium and began to toy with the idea of using it. After a while the incongruity of providing entertainment and promoting the welfare of a product at the same time became less apparent, and finally they took the plunge: the sponsored program became a fact.

The advertiser, however, still remained dubious. Now that he was engaged in the rather expensive business of playing host to a radio audience, who was listening to his program? There were circulation figures to support arguments for newspaper advertising, but the potential power of radio remained an unknown quantity. It was not therefore until sponsors adopted the practice of offerings gifts on the air and launching campaigns for definite mail returns that they were able to estimate the number of listeners who heard their programs; and in every instance the results far exceeded their expectations.

STATIC

Frank Black estimates that since their first radio appearance the Revelers Quartet have sung 1,150 broadcasts, in addition to their recordings, screen appearances and concert tours. . . . James Dickey, seventeen-year-old bassoonist and the youngest member of Edward d'Anna's band, has been awarded a scholarship at the Juilliard School, New York. . . . Bob Barrett, Chicago NBC executive, is one of the few amateurs ever admitted to the Association of American Magicians. . . . Norman Cordon's talents are not confined to music. He spends much of his time writing poetry and has put words to Ferde Grofé's Mississippi Suite.

Three or four years ago, the knowledge that thousands of receiving sets were tuned in to his program was sufficient to keep the sponsor reasonably happy. In most cases radio supplemented his newspaper advertising, and it was upon the newspaper that he relied for actual sales results. Radio was the good-will ambassador. It established a general consciousness of the product, as well as of the integrity of its manufacturer, and, if ideal conditions were realized, imposed a certain obligation upon the listener to express his appreciation in practical terms. Beyond that it was not expected to go, and the sponsor fashioned his sales talk accordingly. It had none of the driving force of his newspaper copy; its function was, rather, institutional.

Since then, however, the advertiser has discovered that this was a purely arbitrary limitation and that the radio audience will tolerate and even encourage straight selling. As a result, the good-will program is now the exception on the air, and the sponsor's money goes directly into promoting the sale of his product. The degree to which this is made obvious varies with the program, some still retaining a taste for reticence, others as frank and blatant as a mail-order catalogue; but, in any case, the capabilities of radio as an advertising medium are now definitely established. It was the recognition of this fact that prompted the chains to lift their restrictions on price quotations, a privilege of which surprisingly few advertisers have taken advantage, although it has proved of considerable value where the appeal of a product lies in its price.

As for the actual sales effectiveness of the radio program, there have been numerous attempts to isolate the facts. Of these, the most ambitious and by far the most convincing is the report prepared by Professor Robert F. Elder, of the Massachusetts Institute of Technology, and issued by the Columbia Broadcasting System in November, 1932.

The method by which Professor Elder obtained his information was refreshingly simple. By dividing a reasonably homogeneous body of consumers into two groups—those who own radios and those who do not—he obtained a working basis for his survey. People who do not own radios are exposed only to visual advertising: newspapers, magazines and billboards. Owners of radio sets, on the other hand, are exposed to the same forms of visual advertising, plus that which is received over the air. Therefore, wherever a difference in buying habits exists, the influence of radio is palpably evident. By comparing the actual number of homes out of every hundred in each group, using specific products, Professor Elder arrived at some interesting conclusions. For our present purpose, however, it is sufficient to state that he found all radio-advertised brands to show an aggregate increase in use of 35.1% in radio homes as compared with homes lacking such equipment.

Instances where radio has been spectacularly successful in building markets for products are numerous. There is one classic example, however, which is always quoted and which, because no other advertising media were employed, is particularly significant. Bourjois, Inc., manufacturers of cosmetics, embarked upon a series of radio programs which presented sketches entitled, Evening in Paris. A short time after the initial broadcast dealers began to receive calls for these products, referred to almost invariably, however, not by their trade name of Bourjois, but as the Evening in Paris cosmetics. The manufacturer, trimming his sales to the winds, immediately introduced a new line under that name, and has now established one of the most successful markets of its kind—unusual in that it is directly a creation of the radio audience.

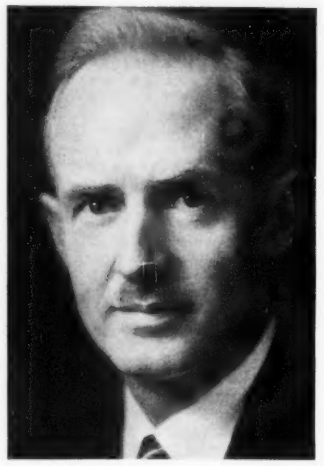
Further evidence of the degree to which radio advertising has progressed can be found in the financial reports of the broadcasting organizations. The National Broadcasting Company estimates that the average expenditure per advertiser was twenty-five per cent greater in 1932 than during the preceding year, and the industry itself advances proportionately.

Although commercially the resources of radio are by no means exhausted, it is not likely that the percentage of sponsored broadcasts will rise as rapidly as it has in the last few years. For one thing, if the Federal Radio Commission is to be kept in a gracious mood, there must remain a reasonable amount of time for the stations to provide programs which will in some measure compensate for the commercial broadcasts. Then, of the eighteen hours of actual broadcast time, only a small portion is attractive to sponsors.

The hours from seven to ten o'clock in the evening are best, except in instances where the appeal is made to a specific group. The morning and early afternoon hours on the networks, for instance, are almost completely filled by sustaining programs, the only commercial broadcasts being directed to the housewife.

It is possible, however, to develop this period to a point where it constitutes almost as rich a source of income for the station as the evening hours. The heavily sponsored morning periods of WOR provide a case in point. With the networks offering only feeble competition at this time, Mr. Cormier concentrated his efforts upon building up an extensive morning audience, using the food talks of Alfred W. McCann as a nucleus for that period. Mr. McCann's reputation immediately attracted thousands of listeners, and the list of food manufacturers sharing the sponsorship of the program grew to amazing proportions. Moreover, advertisers were soon vying with each other for the hours immediately preceding and following his broadcast, and before long WOR's

ON THE AIR



JOHN FINLEY WILLIAMSON, conductor of the Westminster Choir, which broadcasts weekly over an NBC chain.

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WILLIAM DALY — CONDUCTOR — Address NBC 711 Fifth Ave New York

TOM BROWN — TENOR — Address: Sound Studios 50 W. 57th St., New York

VINCENT LOPEZ — Conductor — Hotel St. Regis 2 East 55th Street New York

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HARALD HANSEN
Tenor
1416 Steinway Hall, New York

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Ferde Grofé

entire morning schedule assumed an altogether unique importance commercially.

That radio advertising has caused a serious depletion in the incomes of newspapers and magazines is obvious. It is a condition, too, which the broadcaster would gladly alleviate if he could, for the good-will of the press is of inestimable value to him. The radio program thrives on publicity, and the devastating practice, adopted by many newspapers, of eliminating radio news and referring in their schedules to an important presentation as "Orchestra and soloists" is a constant source of irritation to the broadcaster and his advertisers. However, the most important radio sponsors are also the strongest newspaper advertisers, and the best results are probably achieved in cases where these media supplement each other.

It is impossible, within the short space of these columns, to give an adequate presentation of the commercial aspects of radio, and we have offered only the crudest picture of its more salient points. However far removed they may seem from the actual concerns of technical development and entertainment in broadcasting, the program is, nevertheless, the focal point to which these elements converge, and it is, ultimately, a constant awareness of the fact that the sale's the thing, that keeps this hybrid industry so completely integrated.

* * *

Plans Effected for Radio Conference

At the close of the International Radio Conference held in Madrid recently, provision was made for a future meeting to be called for the purpose of discussing those questions which remained open at that time. Senator White of Maine and Judge Eugene O. Sykes, acting chairman of the Federal Radio Commission, have been chosen to represent the United States at this North American Radio Telegraph Conference which is to take place in Mexico City during April or May.

A despatch to the New York Times states that representatives of broadcasting companies, commercial radio, ship-owners and educators are at present conferring with William R. Castle, Jr., Under-Secretary of State, and other officials concerning the matters to be treated at that time. Most important of these is the allocation of wave lengths and the regulation of power stations, a problem which has caused considerable disturbance between Mexico and our southern stations. Mexico, Canada and Cuba have also arranged to send delegates to this conference.

* * *

Harold Suite to Have Première

The premier performance of Lament for the Living, a suite of lyric miniatures for orchestra by Charles Harold, is to be presented by Andre Kostelanetz over a WABC network on February 19. The composer will be at the piano. The suite is divided into four sections: Lament, Searching, Phantoms and Why?, and derives its title from the book of the same name by Dorothy Parker.

The New York Philharmonic broadcast over WABC on February 19 will take the form of a Brahms centenary program. Efrem Zimbalist is to play the concerto in D major, and the remainder of the concert will be devoted to the Tragic Overture and symphony No. 4 in E minor. Bruno Walter will conduct.

* * *

Mendelssohn Compositions on Eddy Brown Program

WOR'S Master of the Bow program on February 22 will be built around an incident in Mendelssohn's life following the composition of his concerto in E minor. Eddy Brown, as violin soloist, will play the concerto, Capricietto, and one of the Songs Without Words. Mendelssohn's Fingal's Cave Overture, the War March of the Priests and Spring Song will provide the orchestral interludes to be played by the Miniature Symphony.

* * *

Columbia University Symphonic Band to Be on Air

On February 25, from Carnegie Hall, WOR will broadcast the concert of Columbia University Symphonic Band, under the direction of Harwood Simmons of the University staff. The band, composed of eighty of the university's students, has planned a program to include works of Bach, Debussy, Saint-Saëns, Bizet and Goldmark. Ethel Hayden will be soprano soloist and John Erskine is to speak during the intermission.

RADIO IMPRESSIONS OF A WEEK

A two hour carnival arranged by NBC in the modern manner of the radio show proved to be an offering of no great distinction. Frank Black's orchestra and Ray Perkins, as master of ceremonies, provided some of the brighter spots of the broadcast. . . . The possibilities of an occasional program of authentic oriental music were demonstrated over WABC when John Hazedel Levis, a resident of China, presented songs, street cries and several solos on Chinese instruments. His selections included both ancient and modern music, sung with the native vocal timbre so peculiar to Western ears. Mr. Levis concluded with an excerpt from his Tone Pictures of China, a suite for piano, based closely upon oriental themes. . . . Victor Young's unusual arrangements for orchestra brought color and distinction to a sustaining period of music with wide appeal in a new series broadcast over a WEAF network. James Melton was the soloist. . . . Ralph Errolle, Luella Melius and Herbert Gould were among the principals in a swiftly paced and competent presentation of scenes from Gounod's Romeo and Juliet over WOR. . . . The Old World Carolers, broadcasting from the same station, offered a program of choral music in small forms, including Cherry Ripe, He That Hath a Pleasant Face, Sweet Maiden and Tschaikowsky's Nightingale. Their voices were warm, flexible and well balanced. Ruth Hall, at the piano, played Saint-Saëns' Romance . . . Ernest Hutcheson performed brilliantly the second and third movements of Beethoven's Emperor Concerto during his Sunday evening broadcast over WABC. The program opened with the graceful Liszt arrangement of Schubert's Hark, Hark! the Lark! . . . Frank La Forge's Sailor, the Dvorák melody, Songs My Mother Taught Me, and the Serenade of Mephistopheles from Gounod's Faust comprised Lawrence Tibbett's program over WEAF. As always, his voice encompassed the music with complete artistry. The orchestra, under William Daly, provided a rich background for the baritone's songs, emerging as a solo group in Mr. Daly's piquant arrangements of light operetta music. . . . Frances Hall and Rudolph Gruen appeared in one of their bi-weekly two-piano concerts over WEAF on Monday evening. Throughout the program, which included the opening movement of Mozart's sonata in D, the Minuetto from Bizet's L'Arlesienne Suite, and the Harold Bauer arrangement of Schubert's Marche Militaire, their work was informed by a well defined sense of proportion and a maturity of approach that establishes them in the front ranks of the piano duos on the air. Their performance of the Mozart sonata was particularly fluent and pleasing. . . . Mischa Weisbord displayed a comprehensive technic and notable interpretative gifts in his violin recital over WEAF on Wednesday. A Sarasate dance and Hubay's Fantasy on Hungarian folk tunes were among his selections. Josef Bonime was the accompanist. . . . J. Alden Edkins, bass-baritone and winner of the Atwater Kent Auditions last year, was soloist on the Roxy broadcast from Radio City. In Damrosch's Danny Deever his voice was deep and lusty, but the tones always achieved a clear, full roundness. Mr. Edkins was heard again in the quartet from Rigoletto. Other selections on the program included Jacques Gasselin's performance of the Mendelssohn violin concerto in E minor and a special arrangement by Maurice Baron, Radio City staff composer, of the Lost Chord (WJZ) . . . From the Eastman Theatre of Rochester University, the Rochester Philharmonic Orchestra (with Eugene Goossens as guest conductor) presented a thoroughly enjoyable concert. The overture to Beethoven's Fidelio, the minuet and finale of Mozart's Eine Kleine Nachtmusik, and the symphony in G minor of Dvorák comprised the program, which was broadcast over a WJZ network. . . . At the close of her concert tour of America Guiomar Novaes, Brazilian pianist, made her farewell appearance before the radio audience of a Columbia network. For this performance she chose a delightful group of children's scenes composed by her husband, Octavio Pinto, for their two children.

NETWORK OF NEWS

The Curtis Institute of Music broadcast of February 21 will present the "Horn" trio of Brahms for piano, violin and cello, under the direction of Felix Salmond. The performers chosen are Martha Halbwachs, piano; Celia Gomberg, violin; Victor Gottlieb, cellist. Margaret Codd, soprano, pupil of Queena Mario and winner of the Atwater Kent radio contest in Pennsylvania last October, will sing an aria from Handel's Ode on St. Cecilia's Day, with flute accompaniment played by Ardelle Hookins, artist-student of William Kincaid. Albert Mahler, tenor, student of Horatio Connell and former member of the Philadelphia Grand Opera Company, includes among his numbers the serenade from The Barber of Seville and A te, o cara, from Bellini's I Puritani.

* * *

Rudolph Mangold, violinist, Esther Friend, soprano and Cyril Pitts, tenor, were the soloists with Morgan L. Eastman's orchestra during their weekly NBC broadcast.

* * *

Several of the selections which the violinist Sivore played at the bedside of Paganini during his last illness were included in a recent Master of the Bow program during which the scene was reenacted. Eddy Brown is the soloist on this WOR feature.

* * *

A program devoted to the life and works of Beethoven was presented by the Boston Chamber Music Ensemble over the Yankee Network in one of the series known as Classical Musical Studies. The programs are arranged by Josef Zimbler, director of the ensemble.

* * *

Maximilian Rose was again heard as violin soloist with Alexander Haas and his Budapest Gypsy Ensemble in their regular CBS broadcast. The program was devoted largely to Hungarian folk music.

* * *

Harry Breuer has begun a series of weekly xylophone recitals, over WOR.

* * *

Mildred Rose, soprano and Crane Calder, bass, were heard in a joint recital over Columbia. Miss Rose offered a group of French and English songs, while a group of German Lieder by Hugo Wolf and a Negro spiritual were among Mr. Calder's contributions.

* * *

A program of choral selections by the A Cappella Choir directed by John Smallman was heard during a recent Columbia broadcast of the California Melodies program. Raymond Paige's orchestra also was heard.

* * *

Incidents in the life of Mozart were dramatized during Eddy Brown's WOR Master of the Bow broadcast of February 8. The violinist played the D major concerto and several of Mozart's shorter works, while the orchestra was heard in the overture to The Marriage of Figaro.

* * *

A recital by the Wollaston Glee Club inaugurated a new series of programs over the Yankee Network in which outstanding New England choral groups will be heard every week. The Wollaston Club is directed by Donald Power Gammons.

* * *

An original two-piano arrangement of one of Bach's organ fugues was a feature of a recent broadcast by Jacques Fray and Mario Braggiotti through Columbia stations. A group of selections from the works of Schubert was also among their offerings.

* * *

John Hazedel Levis, authority on the music of China, was heard in a special recital of Chinese compositions over the Columbia chain. Prefacing his recital with a brief discussion of the origin and character of Oriental music, Levis demonstrated several little known Chinese instruments.

* * *

Lew White, organist, has been engaged for a new NBC commercial program.

* * *

Earle Spicer, baritone, was a recent soloist on Rudy Vallee's variety program over an NBC chain.

* * *

Maria Kurenko, Russian coloratura soprano, was reengaged for a second appearance on the Five-Star Essolube Hour over the Columbia network, February 7.

* * *

Ernest Davis, concert tenor, was guest artist with the Perolé String Quartet in their regular WOR Sunday broadcast.

* * *

A new series of weekly programs known as Music Magic is being sent to NBC stations from the network's Chicago studios. Robert Royce and Edna Kellogg are the vocal soloists. A chorus of twelve voices and an orchestra under the direction of Roy Shield are also featured.

* * *

Philip James had Helen Corbin Heinl as guest artist with the WOR Little Symphony Orchestra in their broadcast, February 11. Mrs. Heinl, who came to New York from her home in Washington, D. C., especially for this broadcast, played MacDowell's piano concerto in D minor. Other selections included David Guion's Arkansas Traveler and two movements from Dvorak's New World Symphony.

RADIO PERSONALITIES

FLORENCE CASE

Despite the fact that she is just out of her teens, Florence Case has been heard on radio programs for several years. She was born in New York City, and except for special work in modern languages, received the normal public school education. Her voice training was begun under Professor Orry Parado when she was ten years old.

Miss Case's first radio appearance was in 1926 on the NBC Children's Hour. Not long afterwards she joined the cast of the Infants Home of Brooklyn program on WPCH, where she remained for three years. During this time she was also a guest artist on the Boy's Club program over the Columbia network.

After Miss Case's first appearance on WOR in 1930 she was engaged for the Market and Halsey Street Playhouse presentations of the same station, and later was given a sustaining period in which she was assisted by an orchestra under the direction of Sherman Keene. She is now being featured as the Alice Blue Gown Girl on the WOR program of the same name. Miss Case also appears as guest artist on programs of both networks and of independent stations in New York.

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MICHAEL RAGGINI
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J. ALDEN EDKINS
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NBC Artists Service, 711 Fifth Avenue, New York

LEONARD STOKES
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Early Wagner Opera in Berlin

(Continued from page 5)

the first act) in so high-handed and insensitive a manner that the continuity and melodic line of many salient passages were ruined and the composer's manifest intentions so violated that some of the most important effects and climaxes came off lamely or failed altogether to materialize. Naturally, those unfamiliar with the score ascribed the fault to Wagner.

The role of Isabella (with most of its coloratura and other difficulties carefully eliminated) was entrusted to Käthe Haidersbach, who possesses beautiful high tones but not much else. In its unexpurgated state it is a taxing part, calling for a voice like Rosa Ponselle's, and, as it forms the mainspring of the opera, matters were thrown more or less out of focus from the start. Theodore Scheidl's embodiment of the puritanical viceroy, Friedrich (Shakespeare's Angelo), was effective in a superficial way, but the artist made the mistake of conceiving the character wholly in a parodistic vein. Marcel Wittrisch sang well enough as Luzio. The others were second- and sometimes third-rate. It is a tribute to the exuberant vitality of Wagner's early score that it endured the mediocre interpretation as well as it did.

SALOME REPLACES ELEKTRA

The Städtische Oper, having been obliged to rescind its promise of Elektra for want of somebody to sing the title role, had recourse by way of compensation to Salome, thus far the prerogative of the Staatsoper. It was not at all a happy occasion. Maria Nemeth proved, as the head-huntress of Judea, to be dismally out of her element; Josef Burgwinkel's Herod afforded a sorry contrast to the victim of neurosis whom Erik Wirl impersonated on the stage of the Kroll house a few years ago; while the Herodias of Melitta Amerling was completely ineffective. The Jochanaan of Hans Reinmar and the quintet of quarrelling Jews were far and away the best features of the production, for which Wilhelm Reinking furnished scenery suggesting that Herod and his tribe made their home in a stone quarry.

ROSENTHAL PLAYS ON BIRTHDAY

Moriz Rosenthal's piano recital in celebration of his sixtieth pianistic anniversary before the public, crowded the Philharmonic to suffocation. The concert was in the nature of a love feast. Rosenthal, to the disappointment of some, made a number of changes in the program originally announced, substituting for the seldom heard Chopin Concert Allegro the B minor sonata of that master. He transported his hearers with the Schumann Fantasy, some Chopin waltzes, studies and nocturnes and the Don Juan Fantasie of Liszt.

Other notable piano playing latterly has been supplied by Edwin Fischer and Mitja Nikisch. Fischer, who appeared as soloist at the fifth Furtwängler Philharmonic concert, gave a striking performance of Beethoven's C minor concerto. It was a massive interpretation, one with whose premises one could not always agree, but it revealed in their clearest light many of the most characteristic traits of a pianist who ranks among the most prizeable in Germany today. Mr. Nikisch, who for some years has conducted a jazz band in a leading Berlin hotel, played Mozart, Hummel, Schubert's Wanderer Fantasie and a dispensation of Chopin with many airs and graces, but very sensitively, withal, and with a fine musical feeling. He is unquestionably a better artist today than when he visited America a number of years ago.

Geneva Greets Cortot and Segovia

GENEVA.—Alfred Cortot has appeared in Geneva as soloist of the Orchestre de la Suisse Romande. He played a wonderful but exhausting program consisting of the concertos of Schumann and Chopin (F minor) and the Variations symphoniques of César Franck. His performance was interesting and personal, though he showed signs of fatigue, and he had a great success. He was less brilliant than usual in the Schumann, but surpassed himself in the Franck, of which he gives a definite interpretation.

Andres Segovia, Spanish guitarist, who has made his home in Geneva, was cordially greeted at a recital which ranks among the important events of the season thus far. The Vienna String Quartet (Kolisch Quartet) also had a great success. These four performers play everything from memory and their interpretations are of a surprising perfection.

The Geneva Conservatory has engaged as leading professor of violin an eminent Swiss pedagogue, Oscar Studer. Studer was until now Hubay's first assistant in Budapest.

Paderewski has given a concert in Vevey, the proceeds of which—Fr. 12,000 ($2,400)—went to charity. This is an enormous sum considering the size of this town and the economic crisis which holds Switzerland in its grip. G. P.

Reinhold von Warlich in Goethe Poems

BRUSSELS.—Reinhold von Warlich, baritone, who has given numerous recitals during the season in connection with Goethe bicentenary celebrations, presented a program of songs on Goethe poems here, under the auspices of the Université des Annales, in the hall of the Cercle Littéraire et Artistique, January 27. Mr. von Warlich scored a brilliant success in Lieder by Schubert, Schumann, Loewe, Brahms, Wolff and Jarnach. He was assisted by Paul Valery, lecturer and accompanied at the piano by Eugene Wagner. The recital was attended by the clite of the Brussels music-loving public, who appreciated his impeccable style and diction and penetrating musical sense. M. G.

Piatigorsky to Give One New York Recital

Gregor Piatigorsky will give his only New York recital of the season on February 20 at Carnegie Hall, opening his program with Beethoven's Seven Variations on a Theme by Mozart, followed by Bach's suite in G for cello alone. Other music to be offered includes the Schumann Fantasiestücke, the Debussy sonata, his own arrangement of a Scriabin étude, and shorter numbers of Moussorgsky, Paray and de Falla. The accompanist is Pierre Luboshutz.

Since coming to America last month for his fourth tour here, the twenty-nine year old Russian cellist has been giving concerts in the Middle West. His autumn activities in Europe included orchestral appearances in Berlin with the Philharmonic under Furtwängler, in Frankfurt at the Museum Concerts series under Klemperer, in Hannover under Krasselt, in Mannheim under Rosenstock, in Basel under Weingartner, in Stockholm under Talich, in Copenhagen under Malko, and in Amsterdam with the Concertgebouw under Mengelberg. His recital schedule brought him to Warsaw, Lemberg, Budapest, Stockholm, Aachen, Bremen, Cassel, The Hague, Rotterdam, Nijmegen, Rome, Venice, Lucca, Ancona and Modena.

After his New York recital Piatigorsky is to play on February 24 at the Ward Belmont School, Nashville, Tenn.; 28, Conservatory of Music, Oberlin, O.; March 2, 3 and 14, soloist with the Chicago Symphony Orchestra; 5, joint recital in Hartford, Conn., with Martinelli; 13, Madison, Wis.; 16 and 17, first appearance with the Cincinnati Symphony Orchestra; 26, Pittsburgh, Pa.; and 28, Matinee Musical Club, Philadelphia.

New York to Hear Milstein February 24

Nathan Milstein, who will be heard at Carnegie Hall, New York, on February 24, has programmed a Pergolesi sonata, the Bach Partita in D minor for violin alone, the Beethoven sonata in G, op. 30, No. 3, Béla Bartók's sonatine on Transylvanian folk-themes, Dohnányi's andante rubato alla Zingaresca, Paganini's three caprices for violin alone—in G minor, E flat and A minor—Moussorgsky's Salambo dance, and Novacek's Perpetuum Mobile. The Moussorgsky number, arranged by Oskar von Riesemann, is being played here for the first time. Emanuel Bay will support Mr. Milstein at the piano.

From the time of his arrival here the middle of January to his departure the first of April, Mr. Milstein will have played with four major American orchestras—those of Cincinnati, St. Louis and Chicago and the New York Philharmonic. March 21 and 24, he is engaged for two recitals by the Sociedad Pro Arte Musicale of Havana. During October, November and December, the violinist played thirty-eight concerts abroad. His tour in Europe opened with a recital in Warsaw, a reëngagement from his début last season. Engagements in Belgrade and Zagreb, Jugo-Slavia, were followed by a tour of Holland which included appearances with the Concertgebouw Orchestra under Monteux in Amsterdam and The Hague, with the Residentie Orchestra under Van Anrooy in The Hague, Rotterdam, and Haarlem, as well as nine recitals. Crossing the Channel he made three appearances in the Courtauld-Sargent series. In Germany he played with six orchestras—the Leipsic Gewandhaus under Walter, the Hamburg Philharmonic under Muck, in Dresden under Fritz Busch, in Mannheim under Dobrowen, in Essen under Fiedler, and in Wiesbaden under Schuricht. He also gave recitals in Berlin, Cologne, Düsseldorf, Munich and Hamburg. Other engagements were in Innsbruck, Budapest, provincial cities of Hungary, Prague, Brünn and Florence, Lucca and Livorno.

HEARD IN TWO CITIES

ELSA ALSEN'S recent engagements included an appearance at the New York Liederkranz Society and in Chicago at the reopening of the Auditorium for a musicians' benefit.

Ralph Leopold Plays in Newberry, S. C.

NEWBERRY, S. C.—Ralph Leopold, pianist, was presented in recital by Newberry College and the Newberry Music Club on January 20. Mr. Leopold played a comprehensive program which embraced numbers ranging from a Bach-Tausig toccata and fugue, through Chopin and Leschetizky to Debussy, Scriabin and Arensky. He also was heard in two of his own piano transcriptions of Wagner excerpts, the Love Duet and Brangaene's Warning from Tristan and Isolde and the Ride of the Valkyries. Mr. Leopold has a fluent technic and his interpretative powers are varied and potent. He was especially well received in the Wagner transcriptions, in which he suggested to a remarkable degree the sonority of the original scoring. K. L.

Ponselle for Inaugural Events

Rosa Ponselle, who is giving her only concert in the metropolitan area at the County Center, White Plains, N. Y., on February 24 in Mrs. Julian Olney's series, will sing at the opening of the Inaugural Ball on March 4, while she, Lawrence Tibbett and Efrem Zimbalist will give the Inaugural Concert on March 3.

When Miss Ponselle sings The Star Spangled Banner on the fourth, it will be broadcast over a world-wide hook-up. Stuart Ross is to accompany Miss Ponselle when she appears in White Plains.

Wadeeha Atiyeh Sings in Home Town

BENTON HARBOR, MICH.—Wadeeha Atiyeh gave a recital on January 23 in this city, her home town, for the welfare fund. Sponsored by the Federation of Music Clubs, it proved to be a social and musical event. Atiyeh's manager, Jessie B. Hall, and a group of friends from Chicago were on hand. I.

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PRESS COMMENTS

VALENTINA AKSAROVA

Valentina Aksarova, Russian soprano, assisted at David Sisserman's farewell concert in London on January 21. In commenting on the program, the London Morning Post said: "In a miscellaneous group of songs Mme. Aksarova gave us much to admire in her interpretation and skillful voice production." The Sunday Times: "Mme. Valentina Aksarova appeared as vocalist, singing the well-known air from Alceste and other songs with a good deal of charm." The Star: "David Sisserman was assisted by Valentina Aksarova, the Russian soprano, who sang a number of songs with great charm. She has any amount of temperament, and everything she sings is interesting." The Daily Telegraph: "Mr. Sisserman was assisted by Mme. Valentina Aksarova, who sang a group of songs and two songs with cello obbligato which were heartily applauded by the audience." Mme. Aksarova's offerings included, besides the air from Gluck's Alceste, a song by Moussorgsky, Oh You Drunkard, given for the first time in England. February 15, the soprano was engaged to give a recital by the Radio Coloniale, Paris.

HANS HESS

The Civic Concert Service has received a number of letters from officers of local units of the organization, praising the talents of Hans Hess, cellist. The president of the Stanislaus Civic Music Association, Modesto, Cal., wrote: "Hans Hess was a positive sensation. The people went absolutely wild over him and almost refused to let him stop playing. So many did not realize what a wonderful instrument the cello was until they heard what Hans Hess could do with one." The president of the Everett, Wash., Civic Music Association: "Hans Hess is an artist *par excellence*, superb. We loved him in his playing and for himself as well." The president of the Rome, N. Y., organization: "Hans Hess, cellist, gave Rome a glorious concert."

The secretaries of the Tuscaloosa, Ala., and Sandusky, O., associations wrote personally to Mr. Hess. The former said: "People are still talking of the joy they experienced in hearing your concert. I have not known any one of our concerts to receive more enthusiastic praise." The other: "We wish again to thank you for the beautiful music you gave us last evening. Everyone enjoyed it very much and is pleased with Civic Music, by which we are able to have these good concerts."

MARTHA BAIRD

Martha Baird played the Schumann piano concerto with the Providence (R. I.) Symphony Orchestra (Wassili Leps, conductor) on January 24. Dr. W. Louis Chapman, in the Providence Journal, praises Miss Baird's reading and her "facile and ample technic."

"Although the concerto is somewhat forthright in its text," says Dr. Chapman, "her (Miss Baird's) finely sensitive musicianship read into it the feeling that made Schumann one of the greatest of the romanticists. She plays with a caressing touch of velvet and treats the piano as an instrument of poetic expression, avoiding its use as an instrument of percussion. Her glittering technic serves poesy and never-failing tenderness of aesthetic feeling. The beauty of her tone and the pellucid freshness of her rapid passage work charmed, delighted and vied in character with her occasional portions of firmness and vigor. A splendid performance replete with aesthetic understanding and poetic insight."

The Norwalk (Conn.) Hour's review of a recent appearance by Miss Baird in that city reads in part: "Before a large audience at the Empress Theatre Martha Baird, the distinguished American pianist, played an ambitious and musically rewarding program to the enthusiastic delight of subscribers of the Community Concert Association of Norwalk. Her presentation left no doubt in the minds of music lovers that she is one of the finest pianists before the public today. Throughout the afternoon this gifted artist demonstrated the command of remarkable technical ability, a brilliant singing tone, and a touch which at will could be soft with a wealth of nuances or one of volume and depth. All in all, it was an afternoon of beautiful pianism and one which will linger long in the memory of those who were fortunate enough to fall under the spell of Mme. Baird's art, youth and personal charm."

BEATA MALKIN

Beata Malkin, soprano, appeared in Carnegie Hall, New York, February 4, as soloist with the Boston Symphony Orchestra (Serge Koussevitzky conducting). She sang the tone poem, Prophecy, by F. S. Converse, a new composition in which she appeared with the same orchestra at Symphony Hall, Boston, on December 16 and 17. Reviewing the concert, Olin Downes of the New York Times speaks of the "warm and sensuous quality" of her voice, her "excellent interpretation," and the "prophetic fervor" of her singing. The Evening Post and the Sun remarked the enthusiastic reception accorded her "spacious full voice" and "brilliance of tone." These concerts, which introduced Miss Malkin to this country, form a new link in her chain of appearances, which already included engagements at the Berlin opera houses, at La Scala in Milan and at the Opera House of Vienna.

Aime Du Pont photo
BEATA MALKIN

MICHEL GITOUSKY

Michel Gitousky, Russian bass-baritone, who has appeared with the Russian Opera of Paris, and is a pupil of Gabriel Lapierre of Paris, is singing again this season at the Royal Opéras of Liège and Antwerp. Le Journal of the latter city commented on his interpretation of Boris as "majestically nuanced, of the grand school, attaining the summits of lyrical art." L'Avenir Belge found him "beyond all comparison, both in voice and acting," and paid particular attention to his "large, velvety and expressive organ, and the perfect finish of his training." He has impersonated the Sultan in Marouf, Ramfis in Aida, Marcel in Les Huguenots, and Friar Laurent in Romeo and Juliette.

HERBERT GOULD

After Herbert Gould's recent appearance in The Messiah with the Mendelssohn Choir of Pittsburgh, Pa., his managers received a letter from Ernest Lunt, conductor of the Choir: "Just a line to let you know that Herbert Gould did a very good job, and he was very satisfactory in every way."

CURTIS SYMPHONY ORCHESTRA

Following the recent concert of the Curtis Symphony Orchestra of the Curtis Institute of Music for the Philadelphia (Pa.) Forum, the Philadelphia Inquirer carried: "Between Mr. Reiner's masterly musicianship, which has given him a commanding place among present-day conductors, and the professional finish and excellence which has been developed in the Curtis Orchestra in the relatively short time that he has been its director, the performance proved to be one of outstanding artistry and unflagging interest."

(*Continued on page 29*)

Julia Peters to Give Song and Lumia Recital

Julia Peters, lyric soprano, who gave the first recital of the current season in Carnegie Hall, New York, will make another appearance in the same auditorium on March 8. On this occasion, Miss Peters will add the role of "pioneer" to those of recitalist, soloist with symphony orchestras and operatic performer, in which she is familiar to the public. She has planned a program which includes not only lyrics and arias but accompaniments of mobile color as played from the Clavilux by Thomas Wilfred, inventor of this rarely-seen instrument. An interpretation in abstract forms and ever-changing color will thus be given each of Miss Peters' numbers.

The Carnegie Hall presentation is the first of its kind in the history of the recital stage. Nine years ago, Mr. Wilfred carried forward experiments with Leopold Stokowski which resulted in the use of Clavilux settings for a performance of Rimsky-Korsakoff's Scheherazade by the Philadelphia Orchestra. Mr. Wilfred sat at the curious keyboard of his instrument of light and, from a notation system in which form, movement and color correspond with melody, harmony and rhythm in music, he accompanied the orchestra. His new art, which he calls Lumia, has not been presented before, however, in conjunction with the recital appearance of a singer. The program for the song and Lumia recital, with Claude Gonvierre at the piano, includes Ave Maria (Schubert), An dem Kirchhoff (Brahms), sung by Miss Peters; light interlude, Mr. Wilfred; Leise Leise, from Weber's Der Freischütz, Ständchen (Schubert), Liebes Hymnus (Strauss), Miss Peters; light interlude, Mr. Wilfred; Lullaby (Gretchaninoff) and Pace Pace, from Verdi's Forza del Destino, Miss Peters.

Spalding Plays at Musicales

Albert Spalding played at the home of Mrs. Andrew Carnegie on February 6, and on March 8 is to be heard at the residence of Harry Harkness Flagler. The violinist was recently heard in a musicale arranged at the country estate of Mrs. Parmalee Prentice, sister of John D. Rockefeller, and an old friend of Mr. Spalding.

John Powell Soloist with Washington Forces

RICHMOND, VA.—The National Symphony Orchestra, of Washington, conducted by Hans Kindler, was heard at the Mosque on February 2, with John Powell, Richmond pianist, as guest composer-artist. This concert was in T. Michaux Moody's series.

The chief event of the evening was the playing of Powell's Rhapsodie Nègre, with Mr. Powell at the piano. This number, superbly given, was greeted with a great demonstration of enthusiasm, the composer being recalled several times.

Joseph Whittemore, tenor, and Horace Powell, baritone, local singers, with Mabel Maxon Stradling as accompanist, gave an interesting recital at the Ginter Park Woman's Club on February 8. Songs and duets comprised the program, both artists being in splendid voice. The featured numbers were the Eri Tu aria (Verdi), sung by Mr. Powell, and the Narrative from Bohème, offered by Mr. Whittemore.

Flora Collins, in recital at the Woman's Club on February 6, renewed the fine impression made in a previous recital last season, her voice of fresh, lovely quality and her personal attractiveness making her a great favorite with Richmond concert-goers. Her French and German numbers were especially commended. Her singing is authoritative and bespeaks marked interpretative ability. George Harris accompanied in highly satisfactory manner. On February 12, John Powell, pianist, played for the Music League of Albemarle at Madison Hall, University of Virginia, his program comprising a group of Chopin numbers.

The student's recital of the Musician's Club, on February 11 at the Woman's Club, presented a varied program of piano and violin compositions by a large group of junior club members. Eloise Blasingame was in charge of the program, with Adeline Cowles assisting in reception arrangements.

J. G. H.

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CHICAGO.—Summer master classes are an outgrowth of need—the answer to demand, particularly in the Middle West. It has taken years of study and thorough work to build up the prestige of the American Conservatory and its summer school has achieved nation-wide reputation in this way. Scores of students and teachers from all sections of the country, in past sessions, have been regular attendants. To these the advantages of a summer session makes a special appeal, offering the privilege of obtaining fresh viewpoints, together with the opportunity to earn additional credits toward degrees, or meet the requirements of state crediting boards and associations.

With a list of eminent pedagogues that includes many teachers, lecturers and recitalists appearing before the American public, the conservatory announces its curriculum for the summer of 1933. Many free and partial scholarships will be awarded in examinations to take place on June 25, 26 and 27, immediately preceding the opening of the summer session.

KARLETON HACKETT

For this summer the conservatory has arranged three consecutive summer sessions of six weeks each—the first to start May 15, the second or principal session extending from June 26 to August 5, and the third from August 7 to September 16. Under the direction of the new officers of the conservatory, including Karleton Hackett, president, and John R. Hattstaedt, vice-president and manager, the facilities of the conservatory will be expanded and new courses offered this year.

THE FACULTY

In the piano department, Heniot Levy, Allen Spencer, Silvio Scionti, Kurt Wanieck, Rudolph Reuter, Louise Robyn, Earl Blair, Tomford Harris, Mabel Osmer, Jeanne Boyd and others will be available for private lessons and to conduct repertoire teachers' classes. The vocal department will include Mr. Hackett, Theodore Harrison, Charles La Berge, Elaine De Sellem; in violin, Mischa

THEODORE HARRISON

Mischakoff, Herbert Butler, Scott Willits; Wilhelm Middelschulte and Frank Van Dusen in the organ department; Hans Hess, Carl Brueckner, in cello; and Margaret Sweeney in the harp department.

VOCAL DEPARTMENT

In the vocal department, Mr. Hackett, pedagogue, lecturer and critic, will accept students for private instruction and also conduct two repertoire teachers' classes each

MISCHA MISCHAKOFF

week. Mr. Harrison, Mr. La Berge and Miss De Sellem are also to conduct teachers' classes in addition to private lessons.

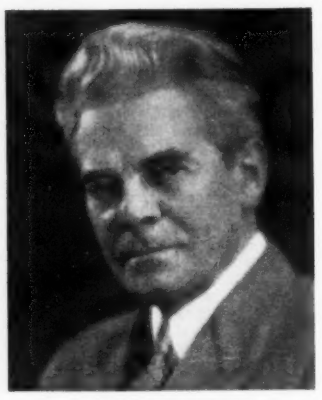
NORMAL CLASSES

One of the features of the summer session is to be the normal class in children's musical training, under the direction of Louise Robyn. These classes will meet daily for two weeks, commencing June 26. Miss Robyn will present two concurrent courses, endeavoring to cover the material offered in the winter terms.

CLASS PIANO METHODS

Intensive courses in class piano methods for public schools (Oxford Piano Course) are to be given by Gail Martin Haake and assistants. The Oxford Course is used in the public schools of Chicago, Cleveland, New York and other principal cities.

A series of normal lectures on piano pedagogy and musical history will be given.


HERBERT BUTLER

Courses in harmony, counterpoint, composition and orchestration are being offered by Arthur Olaf Andersen, John Palmer, Leo Sowerby, Miss Boyd, Stella Roberts and others.

DRAMATIC AND ORGAN DEPARTMENTS

Dramatic art courses, directed by Louise K. Willhour, Dr. John Timen and Esther Sachs, will lead to certificates and diplomas.

The organists, Mr. Middelschulte and Mr. Van Dusen, are to be available for private organ lessons and special courses in church and concert organ will be given by Mr. Van Dusen and other teachers.

CHORAL MUSIC

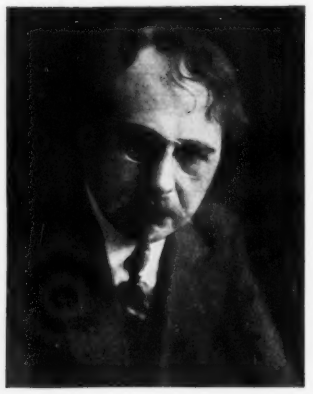
Dr. J. Lewis Browne has been engaged to teach liturgical and choral music during the summer and fall sessions. He is director of music in the Chicago public schools, and organist and choir director at St. Patrick's church of that city, as well as a composer.

PUBLIC SCHOOL MUSIC

In addition to the intensive courses in public school music offered each summer under the direction of O. E. Robinson and assistants there will be courses under Osbourne McConathy, lecturer on public school music, and courses in appreciation by Margaret Streeter, an authority on musical appreciation.

SERIES OF RECITALS

A series of public recitals at Kimball Hall has been announced. These are to be given by members of the faculty and artist-pupils, including members of the master classes.


HENIOT LEVY

Among the members of the faculty the following will take part: Messrs. Levy, Scionti, and Harris, pianists; Miss De Sellem, Marie Sidenius Zendt, Louise Winter, Maren Johansen Hattstaedt, vocalist; Mr. Hess, cellist, Edward Eigenschenk, organist. The greater number of the recitals and lectures are to take place in the forenoon, allowing students ample time for practice and recreation. The

SILVIO SCIONTI

students attending the session will be admitted to the concerts free of charge.

Opera Season for Pittsburgh

PITTSBURGH, PA.—Popular opera at lowest prices will be given at Syria Mosque here, February 24-25 by the International Opera Company. Maurice Frank, organizer and impresario of the project and a pioneer manager of mass productions, has completed arrangements with Mosque officials to present two evening and one matinee performance.

Rigoletto is scheduled for February 24, followed on Saturday afternoon with the dual bill, Hänsel and Gretel and Pagliacci, and Trovatore that same evening. The two Verdi works and that of Leoncavallo will be sung in Italian, the Humperdinck opera, in English. If these planned operas are successful, Mr. Frank intends to present a week of opera in the spring. R. L.

Maria Mueller Sails for Europe

Maria Mueller, soprano of the Metropolitan Opera Company, sailed for Europe February 9 on the SS. Hamburg, to fulfill operatic and concert engagements on the continent.

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Press Comments

(Continued from page 27)

THEODORE SAIDENBERG

Theodore Saidenberg recently toured the Orient as accompanist for Efrem Zimbalist. Since that time he also has appeared with the violinist in the United States and Canada. According to the Advertiser of Tokyo, Japan: "The success of the concert was aided in a great measure by the accompanist, Theodore Saidenberg, who proved himself to

THEODORE SAIDENBERG and EFREM ZIMBALIST on their recent Oriental tour.

be a great artist and master of his instrument." The North China Star (Tientsin): "The young pianist, Theodore Saidenberg, was marvelous. His accompaniment on that night was blending with Zimbalist's inspiration exquisitely—two souls in one. Every number of the wonderful program Saidenberg played with deep feeling and outstanding ability." The critic of the Toronto Evening Telegram wrote: "Mr. Saidenberg's accompaniments had a distinction and beauty all their own." The Boston Traveler: "Zimbalist is favored with an exceptionally proficient accompanist in the youthful Mr. Saidenberg. It was part of his artistry as well as his duty that he subordinated himself to the chief performer, but so favorably did he call attention to himself that many must have felt a desire to hear him on his own account." The New York Times: "Theodore Saidenberg, to whom fell the task of the piano's orchestral accompaniment (to the Mendelssohn concerto), proved an artist of dynamic sympathy and dexterous skill in the swift finale."

JACQUELINE SALOMONS

Le Monde Musical praises Jacqueline Salomons' last Paris recital: "Rarely have we heard such a perfect execution of the concerto of Mendelssohn. This virtuoso, who is still so young, has given to this piece, which has been played so much, all the desired delight. Her tempi were exact and her juvenile grace was adorable; her touch was light and charming and she made no exaggeration of unnecessarily slow movements. It was real Mendelssohn music of joy and sparkling spirit, with a shadow of melancholy in the andante. Technically, Miss Salomons' playing was remarkable.

"Miss Salomons is also and fortunately a splendid musician. In her conception of the sonata in E of Bach, one could feel the dignified influence of her first maestro, Yvonne Astruc. In Bach how many inflections! Notes played with emotion, and phrases really interpreted *à la* Bach proved to us that Miss Salomons is seeking this ideal.

"Miss Salomons interpreted the second sonata of Albert Roussel with the composer at the piano. Her execution was lively and vivid. She triumphed easily and her success was great. The evening finished with Tzigane of Ravel played in a twinkling way with a touch of nostalgia and magnificence with which Enesco endowed this masterpiece."

RUDOLPH REUTER

Rudolph Reuter appeared with the Hart House Quartet at its fourth concert in Buffalo, N. Y., on January 8. The quartet, according to the critic for the Buffalo Times, "reached a higher level of virtuosity than in any previous recital. In a Mozart quartet, a Beethoven quartet and the massive Brahms quintet with piano, they displayed unusual variety and contrast. The Brahms quintet, in which the organization had the assistance of Rudolph Reuter, well known New York pianist and versatile ensemble player, was the pinnacle of beauty in the program. It received a performance that was notable for its authority, for its absolute fusion of sound, its perfect balance and its interpretative nobility. Reuter, whose first performance this was in Buffalo, is a model ensemble pianist, with all necessary technic and a warm, multi-colored tone. The tenderness of the andante, the stirring splendor of the scherzo and the spell of the finale, with its irresistible rhythms, all admirably played, held the audience entranced, and sent them away with a musical memory worth cherishing."

Conservatories and Schools

Cincinnati Conservatory Notes

CINCINNATI, O.—Herbert Witherspoon arranged for four special programs devoted to the works of four composers: Mozart, January 25; Beethoven, February 22; Bach, March 21; and two performances of Handel's opera Xerxes sometime in April. The first three evenings are in concert form, all of the performances being by members of the conservatory faculty.

On January 24, the regular student recital was given by the following students: Betty Burlingham, Elizabeth Settlemayer, Ann Howe, Mary Deasy, Martha Dwyer, James Werner and Elizabeth Hollway; May Estel Forbes, Babette Holstein, Miriam Otto and Mary Phillips Streets, accompanists.

Mr. Witherspoon appeared as speaker before the Rotary Club of Richmond, Ind., on February 7. He also conducted a master class in singing the same day under the auspices of a former pupil, Dail Cox, head of the vocal department at Earlham College. In the evening Mr. Witherspoon lectured on his book, Singing, and discussed various important topics of the day. On February 9, Mr. Witherspoon was the speaker before the Rotary Club in Cleveland, O., on International Conditions.

Special attention is being given to ensemble work in the conservatory. The orchestra now numbers fifty, the brass band forty-eight, and the choir seventy-eight.

On January 25, a program prepared by Mr. Witherspoon was given in the concert hall. It was devoted to the works of Mozart, and presented members of the conservatory faculty. First to appear on the program was Daniel Ericourt, who played the A major sonata. Then Violet Summer was heard in Bella Mia Fiamma, one of a set of three concert arias written by Mozart. Robert Perutz performed the D minor variations from the F major sonata, with Babette Holstein at the piano. Hans Meuser, appearing as guest artist and assisted by Florence Barbour, played the bassoon concerto written by Mozart. The final number was the E major trio for piano, violin and cello, presented by Mr. Ericourt, Mr. Perutz and Karl Kirksmith.

A recital was offered by Mr. Perutz on January 31.

Mr. Witherspoon addressed the students of Walnut Hills High School on January 24, and spoke on Opera at the Woodward High School on January 25.

The Witherspoon Singers (composed of twenty-four members of the conservatory choir, under the direction of Mr. Witherspoon) made their initial appearance over WLW on January 19, and sang another program over the same station on February 2.

O.

* * *

Lawrence Conservatory News

APPLETON, WIS.—The Lawrence College A Cappella Choir (directed by Dean Carl J. Waterman) sang in Lawrence Memorial Chapel on January 12. This is the second season the choir has appeared in the regular Community Artist Series. The program presented included six and eight part sacred motets, secular part song and folk song fantasies by Russian, German, English and American composers.

Franklyn M. Le Fevre, Mus. B., baritone, was presented in post-graduate recital at Peabody Hall, January 15. Mr. Le Fevre's program included compositions by Purcell, Pergolesi, Handel, Brahms, Cornelius, Hermann and a group of songs by American composers. Mr. Le Fevre is a student of Helen Mueller.

Gertrude Farrell, soprano, of the conservatory faculty, is presenting a series of three lecture-recitals on French song literature over the local radio station WHBY.

Phi of Delta Omicron presented Dorothy Overton and Ruth Durland, sopranos, Pauline Noyes and Gladys Michaelsen, pianists, in recital, January 17, at Peabody Hall.

A mixed quartet (Marion Watson, soprano, Gladys Schaefer, contralto, Carl Nichols, tenor, Kurt Regling, basso) from the studio of Dean Waterman, offered part songs and solos in recital, January 22. Mary Brooks, soprano and Althea Sprague, contralto, were heard on the same program.

W.

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Publications

Reviewed by Irving Schwerké

Book

Claude Debussy et son temps, by Léon Vallas.

I remember meeting a musical lady who deplored the limited nature of writings on Debussy.

"What I want," she said, "is a book that will tell me everything."

I think Leon Vallas' 400-page opus on the composer of Pelleas will satisfy her. It certainly has me, and I am not easy.

This bulky, profusely illustrated, eruditely, sympathetically written, exhaustive work, is not only the most complete existing tome on Debussy, but also one of the current most important contributions to musical literature. What Thayer did for Beethoven, and Spittel for Bach, Vallas has done for Debussy. Which is all that need or can be said (in a short article) of the book itself. Further recommendation it does not require.

M. Vallas, who has toured America a number of times giving lectures in French, lived many years of Debussy apprenticeship before undertaking his *Claude Debussy et son temps,* and it certainly is his crowning achievement. He knew Debussy and everybody connected with him, witnessed the production of many of his works; for years he has studied and lectured on the author of La Mer, has written hundreds of articles about him, and published three other books on "Claude of France." M. Vallas, it can safely be said, knows his Debussy, and if there be any among you also desirous of knowing Debussy, all you have to do is to read Vallas. (Librairie Félix Alcan, Paris.)

* * *

Reviewed by R. M. Knerr

Choruses

Westminster Choir Series, selected and edited by John Finley Williamson.

Seven additional numbers from the repertoire of the eminent choir have been added to this distinguished series of polyphonic works by old-time masters, arranged by Dr. Williamson and published by Schirmer. All are for *à cappella* chorus.

Two works for four-part mixed chorus are Jesus, Our Lord and Master, a noble and richly harmonized composition by Heinrich Schutz (No. 15 of the series), and the familiar O magnum mysterium of Vittoria. A novelty is a delightful Catalan folk song on the Nativity, The Song of the Birds, arranged by Don Lluis Millet and Dr. Williamson, for four-part male chorus, with solo for tenor or soprano (No. 23). This has attractive humming effects.

A single work for five-part mixed chorus is Palestrina's sonorous Exaltabo Te, Domine (No. 19), here given an English text by Gustave Reese, in addition to the Latin. This will repay study by those interested in Gregorian music. For six-part mixed chorus there are three numbers of great interest and rarity: Arnold von Bruck's Know'st Thou Then, Poor Judas?—abounding in quaint and interesting modal effects (No. 14); Johannes Eccard's See What Affliction, an extremely exacting work rhythmically (No. 16), and Di Lasso's In Hora Ultima (No. 18), with an English text by Mr. Reese, besides the Latin. The Vittoria work has an English version by Amy Clare Giffin; and the other music texts by Arthur Mendel. (G. Schirmer, Inc., New York.)

Music for the Synagogue: V'shom'ru, by Solomon Ancis.

This work for four-part chorus of mixed voices, with organ accompaniment *ad lib.*, is impassioned, highly colored music, abounding in characteristic harmonic and rhythmic devices. There are parts for soprano and alto soloists if desired, and a substitute passage for chorus alone. (G. Schirmer, Inc., New York.)

Mass in B Flat, by Frank H. Colby.

Though this brief setting of the Mass, composed in honor of Saint Vibiana, is not a pretentious work, it contains exacting florid writing and also in some of its pages employs modern harmonic color. It is scored for mixed chorus, soprano, alto and baritone soloists, and organ. Cuts are indicated which will shorten the time of performance to less than an hour. (Musicians Publishing Company, Los Angeles.)

Rain, by A. Lehmann Engel.

For mixed chorus, *à cappella,* this musical version of a poem by Clifford Gessler is dedicated to Margarete Dessoff, New York choral conductor. It is written ingeniously and dissonantly in double canon style, with harmonic color effects which add charm to the descriptive verses. (J. & W. Chester, Ltd., London.)

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The Musical Courier desires to obtain the present addresses of the following:

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SENORA ERNST HALFFTER and ELISA AGUILAR
ready for a morning canter in Lima, Peru, during a recent South American tour.

CHARLES MADURO'S
composition, Espana, was performed recently in Philadelphia by the Pennsylvania Symphony Orchestra (Henry Hadley, conductor).

RUTH WILSON HURLEY,
wife of the Secretary of War, has composed a song of the great Southwest, My Homeland, which has just been published. (Photo by Harris & Ewing.)

ARIEL RUBSTEIN
is director of the Community Center Conservatory of Music, which is presenting a series of chamber music concerts.

ETHEL BARTLETT AND RAE ROBERTSON,
English two-piano specialists, are giving a recital at Town Hall, New York, on February 20.

F. C. COPPICUS,
president of the Metropolitan Musical Bureau, a division of Columbia Concerts Corporation, was married to Martha McKellops in Greenwich, Conn., on February 4.

ANDRÉ BURDINO,
French tenor, was sent for to sing the role of Des Grieux in Manon, given at the Royal French Opera of Antwerp, after which he was awarded the Leopold II decoration by the King of Belgium.

JAN SMETERLIN,
pianist, recently played Karol Szymanowski's new piano concerto (entitled Fourth Symphony) in London with the Royal Philharmonic Society, under Nicolai Malko from Leningrad.

ROSA PONSELLE,
now under the exclusive management of Libbie Miller, is to sail for Europe to sing at the festival in Florence, Italy, during May. (Photo by Laviosa.)

RALPH KEMMERER,
pianist, will appear in joint recital with Hazel Heffner, contralto, at the Woman's Club, Allentown, Pa., on March 18. Mr. Kemmerer recently gave a solo program at the same auditorium.

VINA BOVY,
coloratura soprano of the Théâtre Royal de la Monnaie and the Paris Opéra-Comique, sang an aria from I Puritani, the Carnival of Venice, and the waltz from Gounod's Mireille, at a reception given by Willard V. King at the Savoy-Plaza Hotel, New York, February 3. (Photo by P. Apers, Paris.)

(See Inside Front Cover for Additional News Pictures)

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